MOVING PICTURE WEEKLY

AUGUST 18TH, 1917
VOL. 5, NO. 1

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Periodical

Molly Malone supporting Harry Carey in "STRAGHT SHOOTING"
BUTTERFLY PICTURE

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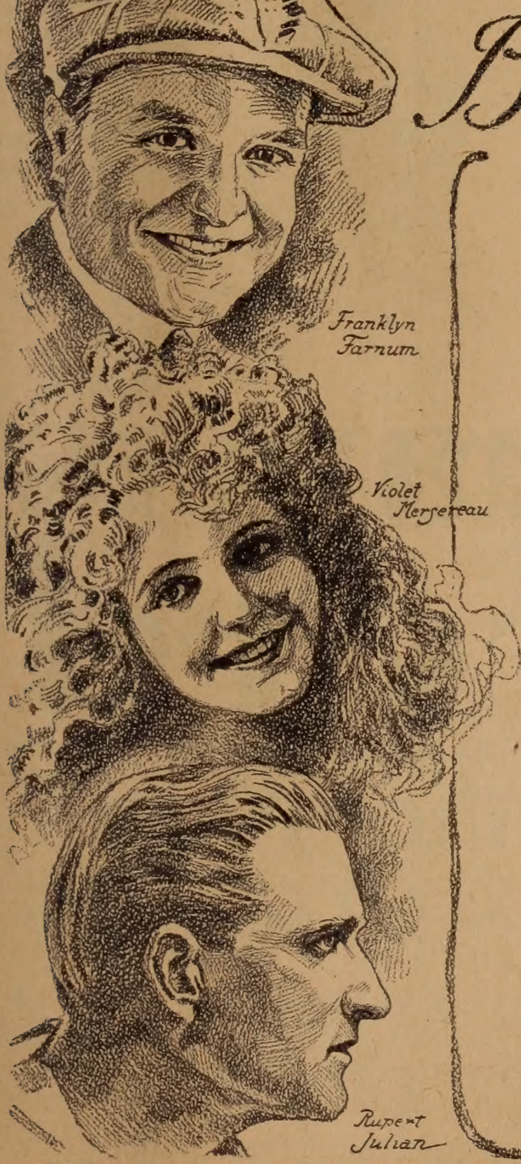

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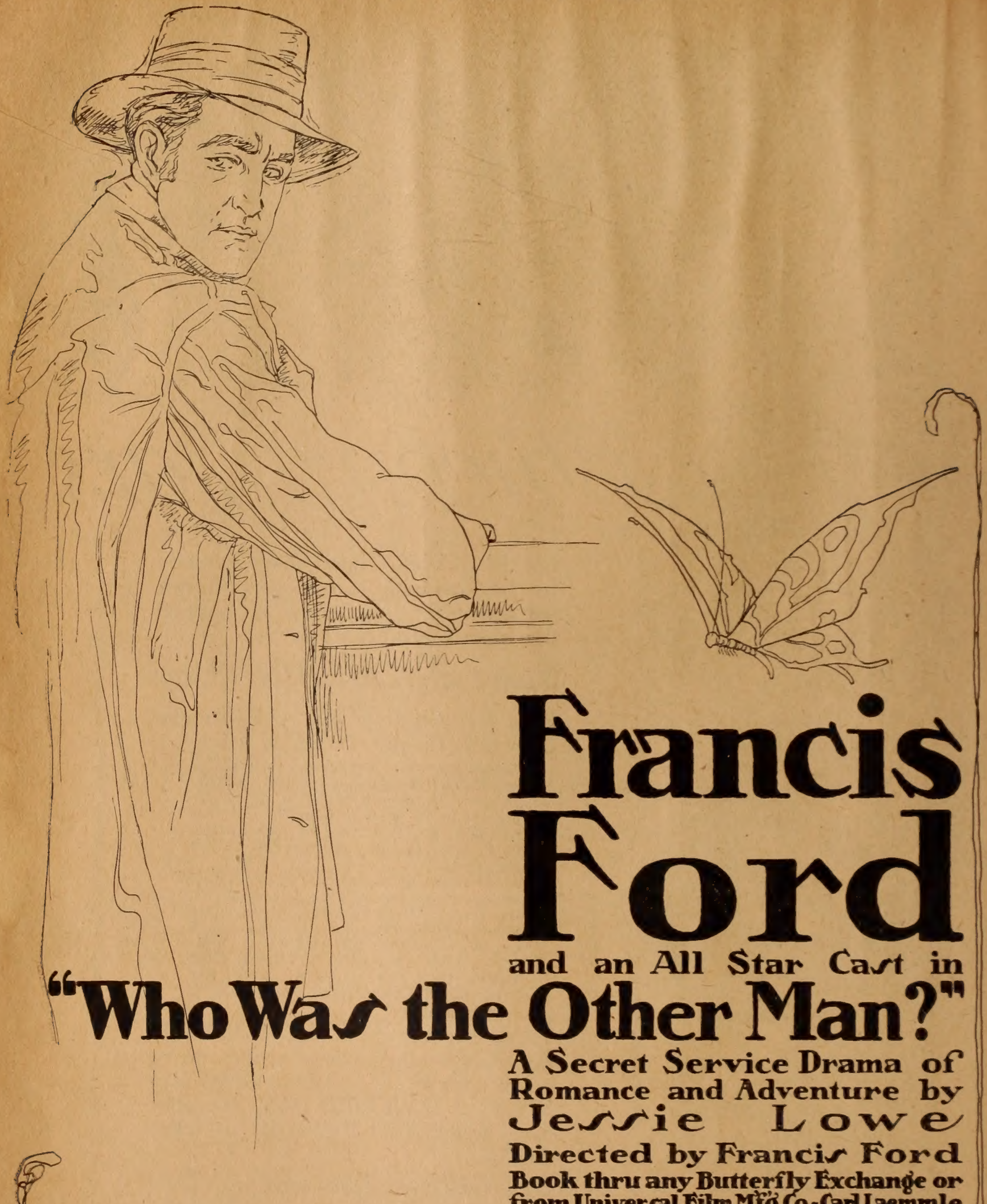

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and an All Star Cast in

"Who Was the Other Man?"

A Secret Service Drama of
Romance and Adventure by
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Directed by Francis Ford

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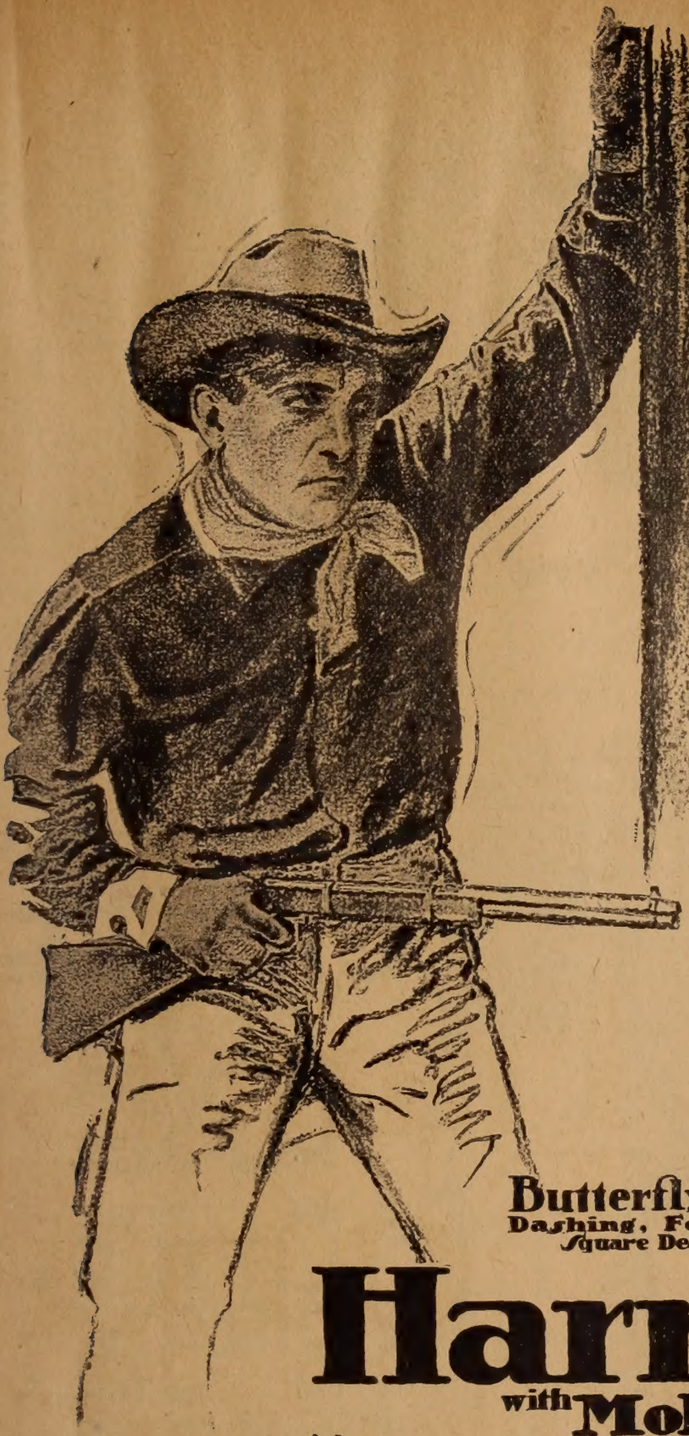

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DOROTHY PHILLIPS
WILLIAM STOWELL and LON CHANEY
in "The Flashlight Girl"

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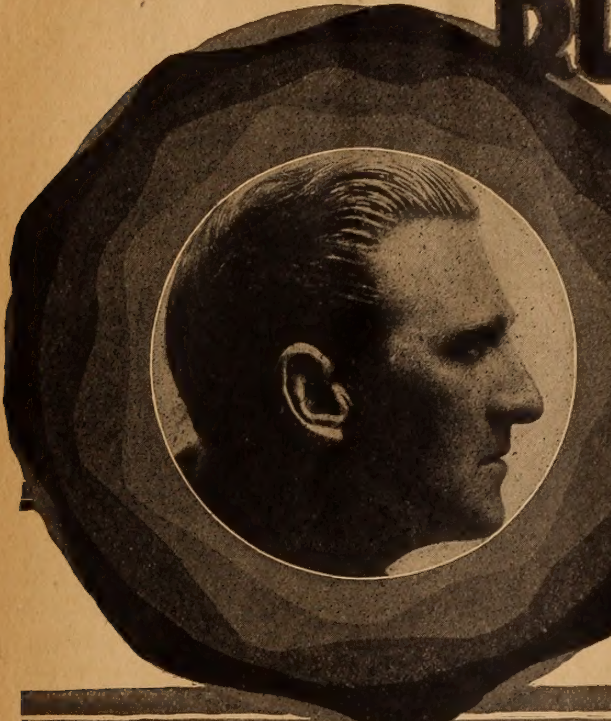

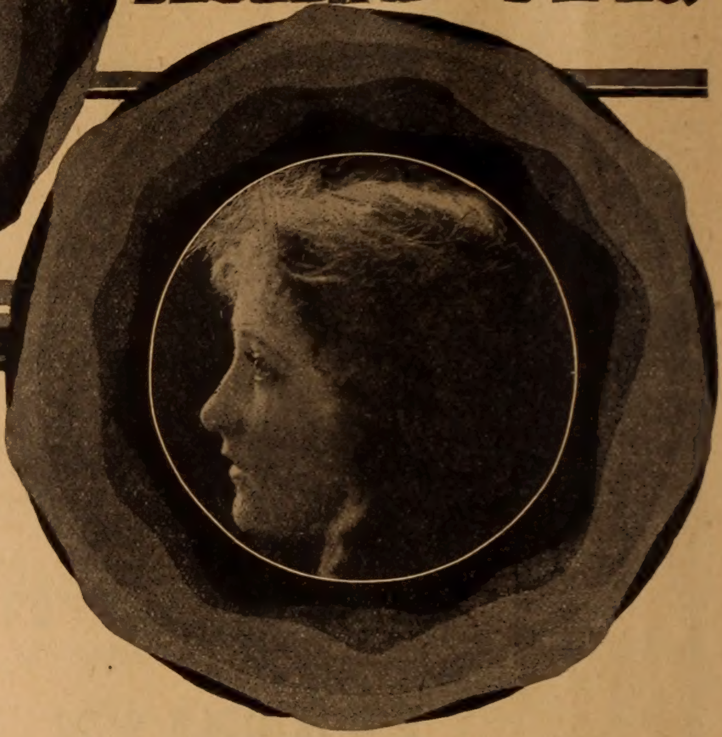

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"WE ARE FRENCH" is a beautiful story of sacrifice and idealism that stands out from the sorrow and suffering of battle. Its gripping story proves that in spite of the savage conditions under which men must live, fight and die during war times, yet the beautiful white light of the soul burns steadily on.

"We Are French" is the film version of the novel by the same name, written by Perley Poore Sheehan and Robert H. Davis. It is the BLUEBIRD production that made a tremendous hit under the name of "The Bugler of Algiers."

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Cheyenne Harry—Gun Fighter

BY

PETER PEPPER

NOTHING is more significant of the times that the revival of interest in "Westerns." It is only a short time ago that manufacturers and exhibitors considered this form of photoplay entertainment as dead as the daguerreotype, as the antimacassar, as boneset tea, or as anything else which has become hopelessly superseded in the relentless march of time.

Nobody can calculate how much certain players have had to do with this revived interest on the part of the public, an interest which the purveyors of pictures have been delighted to recognize. But it is certain that when the credit is apportioned, Harry Carey will be found to have a large share of it. This splendid type of Western actor has won his immense popularity by a faithful, sympathetic portrayal of the real "he-man," who had so much to do with the development of our country. Carey came to Universal some time ago, and his first picture was a study of the adventurer type, the "man with a past," the fellow who has had to go thru life with every man's hand against him, but who triumphs in the end, by sheer, incorruptible force of character. This picture was called "Just Jim," and no one who saw it ever forgot it. It was not a "Western," in the true sense of the word, but "Jim" was a man of Western calibre—the kind that does things instead of talking about them, the kind that takes the one line which he feels to be right, and follows it to the end, though his world crashes down around him. But it was not long before Carey began to portray the hard-riding, straight-shooting man of the plains, which he is so well fitted by inclination, accomplishment and appearance to do. "The Knight of the Range" was a five-reel feature in which he showed to great advantage, and which was one of the first "come-backs" in the line of simon-pure Western pictures.

Bluebird Photoplays are an organization which has one ear to the ground, if not two. They were quick to appreciate that the resusciation of the Western was at hand, and they decided to help it along. So they got Harry Carey to make a couple of Bluebirds for them, and their faith, both in the type of picture, and in Carey as an exponent of this type, was amply justified. "The Three Godfathers" and "Love's Lariat" won the highest praise, and are two of the releases most favored by exhibitors for re-booking.

Harry Carey has lived the life which he so graphically depicts for the camera. All the details of his appearance, costume and equipment are true to life. You almost never see him in the gorgeous regalia of the ordinary "moving picture" cowboy. He wears the clothes which a man who earns his living punching cattle really wears—a shabby old pair of overalls, a checked flannel shirt. The handkerchief tied around his neck is for use more than for ornament. Only his high-heeled boots and big hat proclaim the cattleman. You don't see him in goatskin chaps and picturesque leather cuffs, studded with nail-heads in fancy patterns. His are the working clothes of a working man.

It is the same with his acting. Every gesture is in character. The typical plainsman is an individual without frills of either appearance, conversation or action. He does a lot, but he says very little about it. You can't imagine his indulging in florid movements of the hands, any more than in flowery figures of speech. He is a direct sort of person, with a single-track mind, as President Wilson says. Carey is often described as the actor who can make the slightest gesture more eloquent than words. This economy of movement stands him in good stead in his portrayal of the "Cheyenne" Harry sort of man. As "Cheyenne," Carey has appeared in numerout short pictures—one, two and three-reelers. The principal character of the Butterfly Picture, "Straight Shooting," in which he is starred this week, under the direction of Jack Ford, bears this name, which has come to stand for a sort of composite of what Carey has observed among the men who do things in the less thickly settled portions of the globe.

It is very easy to become wildly enthusiastic when writing of "Straight Shooting"; everybody does when seeing it. "A whale of a picture!" "A corker!" "The finest Western I ever saw!" are some of the comments made by the professional and unprofessional critics who were present at the advance showing. Jack Ford has covered himself with glory as the director, and Carey does his finest work in the role of the hero. Molly Malone is the prettiest of heroines, and it is hard to find adjectives enough to praise adequately the riding of the Universal cowboys, headed by "Hoot" Gibson.

SCENES FROM THE BUTTERFLY PICTURE FRANCIS FORD IN "WHO WAS THE OTHER MAN?"

The MOVING PICTURE WEEKLY

Vol. 5. AUGUST 18, 1917. No. 1.

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.

Published Weekly by the

Moving Picture Weekly Pub. Co., Inc.

Editorial Offices 1600 Broadway, N. Y.
Publication Offices 409 Pearl St., N. Y.

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Subscription Price, $3.00 a year; Foreign, $3.50; Single Copies, 10c.
Advertising Rates on Application.

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YOUR BOY AND MINE
JARS OF A PATIENT
OLD WEST PER CONTRACT
SUE OF THE SOUTH
THE LITTLE CONCILIATOR
SECRET SERVANTS
MARITAL DISCORD

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(All these stories are copyrighted by the Universal Film Mfg. Co.)

Eddie Lyons--He's Married Now

FAMOUS Nestor comedian leads Virginia Kirtley to the altar and Lee Moran sends an ultimatum.

By MARJORIE HOWARD.

ONCE upon a time there was a famous pair of performers, in vaudeville it must have been, I think, or connected with the Greatest Show of that time on Earth, for one was an exhibition boxer and the other a trainer of trick horses. Their names were Castor and Pollux, they were twins, and they were so good that they have remained stars ever since, and you may see them any fine night as the constellation "Gemini." They say that they were so devoted to each other that when one died the other insisted upon departing this life at the same time. There are those other far-famed "brother acts," David and Jonathan and Damon and Pythias. They have managed to get their names into every book of synonyms under the chapter "Friendship," as pluperfect paragons of devotion. But do you notice that they mostly died young, and that there is hardly a hint of a petticoat in any of their stories? Maybe that is why —but this is treason!

As bosom friends, staunch, devoted, intimate, faithful, none of them had anything on the Nestor "twins," Eddie Lyons and Lee Moran. News just flashed over the wires from Universal City to New York has made the use of the past tense necessary. Eddie has been and went and done it!

What would Castor have done if Pollux had suddenly announced his engagement? How would David have received the weddings cards of Jonathan? What would have been Damon's feelings at reading in the "Marriages in Society" column, the name of Pythias? Tradition does not say, but ask Lee—he knows. He's experiencing all these sensations at this present moment, and the cause of them is one Virginia Kirtley.

Yes, she's a "pitcher" actress—that is the only consoling part of it. If the friends are to be parted at the Los Angeles Athletic Club, which does not rent housekeeping apartments, and opens its doors only once a year to the fair sex, at least they may remain together at the studio. Virginia has been acting as their leading lady, and as long as Lee is very seldom cast in the role of ingenue's lover, there is every prospect of things continuing as they are at present, as far as work is concerned. But after the day's work is completed, it's a different matter. They say that Lee has already sent an ultimatum to the Lyons' home, in which he states that any attempt on the part of Mrs. Lyons to keep Eddie at home more than four nights a week, will be looked upon as a deliberately unfriendly, in fact an over act. And now he is awaiting the outcome in great trepidation. Of course, there's an obvious remedy, but Lee says that that is a case of "First catch your girl." The first picture in which the bride and groom appear is provisionally called "The Shame of a Chaperone."

EDDIE LYONS.

HARRY CAREY in "Straight Shooting"

Cheyenne was almost persuaded to take up the old man's proposition as he thought of the events of the day.

By GEORGE HIVELY.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

I AM only a girl—not very strong or—a fighter. But I would not wage war on women or—old men. I would not be mixed up with any gang if I were a man."

She stood, straight and slim, in the doorway of her cabin, like a slender sheet, bathed in sunlight.

Danny Morgan uncovered, stared at her with open admiration, then stuttered:

"Neither will I—if it comes to a 'show-down' I'm with you. Call on me then, I'm yours."

She stood gazing at him as he rode away over the hills, then cupped her little hands as horse and rider became a mere dot on the horizon.

On he rode slowly, the girl's thoughtful face oddly before him, until, at last, he reached the cabin of Thunder Flint, cattle king—in all the name applied—a strange overlooker of the rights of others, who, the day before, had reached a cruelly characteristic resolve—to drive the Nestors out of the country. And it was to "Sweetwater" Sims, their adored leader, that he sent the warning of his resolve, delivered by Danny to Joan, beautiful young daughter of the Nestors, who had remonstrated with him. But almost too late.

One of Flint's foremen has already informed Flint that he has fixed it so that the Nestors cannot get to the water, and when the cowboys want to go after the Nestors, Flint tells them to stay out of the affair — that when he needs them he will let them know. Then Flint sends the foreman to find "Cheyenne" Harry, the man wanted for "the work." Harry is found asleep in a saloon, where every one is afraid of him because of his reputation as a gunman of the place. Harry, hearing the news, agrees to

The sheriff holds up the two badmen.

WONDERFUL Five-Reel Western Butterfly Drama. Directed by Ford.

CAST.

"Cheyenne" Harry	Harry Carey
"Thunder" Flint	Duke Lee
"Sweetwater" Sims	George Berrell
His Daughter Joan	Molly Malone
His Son	Ted Brooks
Danny Morgan	Hoot Gibson
Black-Eyed Pete	Milt Brown

For the first time Cheyenne sees—

meet Flint in Diablo the following day.

Meanwhile, at their rendezvous near Diablo, Black-Eyed Pete and his gang are splitting the spoils of a marauding expedition. Some of the men want to go to town, and they draw to see who is to leave—who to remain—and two of them, after the drawing, ride away. In Diablo Harry meets the two outlaws, who tell him they are cached up near the Big Rock. They seem to be friends.

Danny and Ted, "Sweetwater" Sims' son and the idol of his heart, meet and enter the saloon at Diablo together. There they come upon Harry, who, on hearing that Ted is a Nestor, begins insulting him and firing at him desipte all that Danny can do to prevent it. Harry thinks he may as well begin doing his work now, and when Danny interferes he shoots at both of them. Danny dives through the window, while Ted runs up the stairs, climbs out the window onto the roof of the porch and jumps from there to his horse. The sheriff is summoned. Flint does not place all of his trust in "Cheyenne" Harry, and sends for "Placer" Fremont, a gunman of unsavory reputation. Fremont and Harry meet at the saloon; each is suspicious of the other; each handles his gun while he drinks.

The sheriff warns Harry to leave town before morning, but the latter merely laughs insolently. Flint enters and sizes up the situation. His influence is strong in Diablo, even with the law, and the sheriff soon leaves. Harry asks Flint if Fremont is another "killer" he has imported. Flint introduces Harry and Fremont, who, because of their natural antipathy and "professional" jealousy, merely extend a casual greeting. Flint is surprised and assures them that there is no cause for trouble, as they are both on the same job and there is plenty of work to be done.

Meanwhile Ted and Danny ride to the cabin to tell Sims that Flint's "killers" have arrived and to prepare for trouble. Joan is greatly agitated.

The next day Ted goes for a bucket of water and finds a sign on a wire fence near the spring warning the public that the spring is private property and that trespassers will be shot on sight. Near the spring a burro is tangled in the wire and is trying desperately to get loose. Ted tries to release the animal and starts to cut the wire. Fremont, hidden in a tree, seeing this, raises his rifle and fires at Ted, who rolls down the bank into the stream—dead. Joan tells her father where Ted has gone; the older man is frantic with fear, and they rush to the spring and are grieving over the body of the boy when Harry rides by. The father tells Harry that he supposes he is one of the "killers," come to gloat over their "dirty work," but Harry insists that he did not know of their trouble, that he is a man and doesn't make war on children and old men. They carry the old man, who is overcome with grief, to the cabin, where Harry tells Joan that if this is a sample of the work he was brought here for he's through

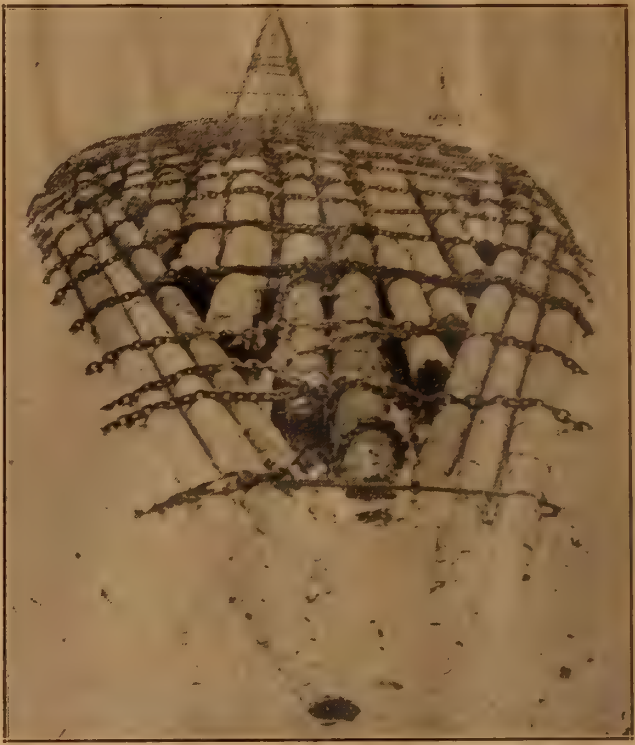
(*Continued on page* 28)

The interest Joan and Danny took in each other.

Old Nestor's curse on the cattle men over his son's body.

SCENES FROM UNIVERSAL CURRENT EVENTS

General O'Ryan inspects the 12th *New York at Central Park.*



300 *Tons of chains on biggest log raft in Pacific.*

German prisoners rebuilding the French village of Ribecourt.

Once the beautiful village of Craonne—Ruined by German gunfire.

Dora Rodrigues in the lobby of the Dreamland Theatre in which Universal is always shown. Sergeant Johnson is with her.

MISS DORA RETURNS TO HER RECRUITING.

HAVING become satisfactorily shod with regulation army shoes in miniature, probably the only ones in the United States at that, Dora, the Universal recruiting girl, has returned to her duties, and by the time this magazine is in the hands of its readers, she will be working busily at recruiting in Springfield, Ohio.

In her week of rest in New York, while her shoes were being made, Miss Rodrigues had an opportunity to review her fast work in the light of accomplishment, and going over her records of recruits, whose names and addresses she has, she discovered that she had already passed the five-thousand recruiting mark, and she started toward the West with her cap set for the other thirty-five thousand.

The illustration which appears on this page shows Miss Rodrigues posing with Sergeant William Johnson, one of the recruiting officers in Columbus, Ohio. The photograph is taken in the lobby of the Dreamland Theatre, Columbus, which since its opening has never run a film except Universal, until Bluebird started. They are now running Bluebird features in connection with Universal. The theatre is managed by George Pettrus, and is the most popular and profitable theatre in Columbus. The picture was made my Mr. Pettrus' nephew, Theodore Pettrus, a college graduate, who was able to give Miss Rodrigues a great deal of assistance.

Universal Current Events

TESTS FOR ARMY AVIATORS IN LATEST ANIMATED WEEKLY.

THE first pictures yet taken showing the actual course of physical examination to which recruits for the United States Aviation Corps are subjected a very interesting part of the 84th issue of the Universal Animated Weekly, just released.

Members of the army's medical and surgical staff are shown making tests of applicants to determine range and accuracy of vision, blood pressure and nerve stability.

Several fine views are also given of General Pershing reviewing a number of fighting commands in France. There are official pictures, and have been added to the archive of the French War Department. Other out of the ordinary military subjects show a detachment of French gas fighters setting off a fusillade of "The Devil's breath" upon a German trench to give the enemy a taste of his own bitter medicine.

Bayonet drill by American troops at Fort McPherson, Georgia, adds a grimly realistic touch to the scenes of military camp life on this side of the water. By way of contrast, some amusing pictures of the recent ball game staged between the members of Raymond Hitchcock's "Hitchy Koo" company and the Ziegfield Follies to raise a tobacco fund for our troops add a few timely chuckles to the reel.

SCREEN MAGAZINE No. 34.

(*Copyright* 1917, *Universal Film Mfg. Co.*)

Timeliness is one of the principal objects of the Screen Magazine, and Screen Magazine No. 34 opens with boy scout scenes, showing this young branch of the service engaged in intensive agriculture, carried out in back yards and newest building plots. Scenes taken in the New York Aquarium showing fish from all of the parts of the seven seas, as well as those which swim down the North River, will be particularly pleasing and apropos at this time. For the benefit of the ladies a powder cake which can be made at home, and takes the place of expensive imported powders, is fully explained. From this small matter we go to the logging industry as carried on in the California Redwoods, and we are shown the process whereby redwood is obtained from the giant trees, how it is carried to the saw mills, worked up and made into the useful forms in which we have it. Willie Hopkins' Miracles in Mud conclude Screen Magazine No. 34.

CURRENT EVENTS, NO. 14.

Ships and More Ships!—Embargo on steel exports speeds up ship building in America.—*Pittsburgh, Pa.*

Society's Daughters Now Expert Farmers.—Girls of famous Bryn Mawr College raise produce for Uncle Sam on twenty-acre farm.—*West Chester, Pa.*

Sub-Titles.—The sweated brow of labor. The old axe in new hands. An expert says "Some farmers!" Canning.

Ready For Commissions In Uncle Sam's Big Army.—1,200 Coast Artillery student officers receive finishing touches.—*An American Fort.*

Sub-Titles.—Fitting in a manly way for a man size job. The 12-inch mortars handled skilfully. "Long Liz" obeys them like a pet pup. A meal for "Long Liz." 1,070-pound projectile and 325 pounds of powder.

World's Largest Log Raft Makes Thousand-Mile Pacific Trip.—300 feet long, 52 feet wide, it is towed from Columbia River, Oregon, to San Diego, Cal.—*United States West Coast.*

Modern Mercuries On Motorcycles Furnish Thrills.—Up-hill or down, the motorcycle corpse meets and surmounts obstacles.—*Somewhere near Pittsburgh, Pa.*

Reviews of New York Troops Find Them Fit and Ready For France.—Officers of Plattsburgh and famous 12th New York makes gallant showings on inspections.

Sub-Titles.—Plattsburgh officers' training camp. These are some of the men who will command our boys in France.

Where War Has Been the Scars Remain.—But France is making her German prisoners repair part of their fearful destruction.—*Craonne, France.*

Sub-Titles.—This was beautiful Craonne. Ribecourt, France. Work of reconstruction being done by men who destroyed. Temporary village—The old town will be permanently rebuilt. Sanitation is compulsory.

French Fighters In Paris Celebrate the Fall of the Bastile.—Soldiers, sailors, aviators—all tried and proven, show form that stopped them at the Marne.—*Paris, France.*

Sub-Titles.—President Poincare and General staff on way to reviewing stand. These fellows would rather fight than eat. French marines—when built—these boys lacked just one thing—a sense of fear. Aviators—While these used their legs their comrades soared above on wings. The famous French 75's that gave the enemy the jolt of its life.

So You Thought That I'd Stand Your Bullying Always!

STUDIO STUFF FROM

"Are they all as big as you?" asks Farnum.

CLAIRE IS A BORN VAMPIRE.

CLAIRE DU BREY has found her niche. She is a real, sure-enough vampire, and she is surely destined to fame of the blackest sort in this nefarious career. She proves it in "Triumph," the coming Bluebird, starring Dorothy Phillips, with the famous partners of that concern, Lon Chaney and William Stowell. This is the last Phillips picture to be directed by Joseph De Grasse, who has taken charge of the screen destinies of Franklyn Farnum. Claire plays the lady villain in this cleverly constructed play within a play. In fact, the plot is a triple affair in reality, which becomes apparent in the very last hundred feet of the very last reel, and affords the audience a surprise which is one of the best bits of camouflage ever seen in pictures. You only have to see Claire in this role of the supplanted star of the touring company, who misses her chance of the big part when the company at last reaches Broadway, to realize that her talents and her exotic appearance have found their rightful place in such parts as this. She is a vamp of the real type. She can writhe, roll her eyes, and utter unheard curses with the best of them.

"I like it," she says. "Perhaps it's a depraved taste—I daresay, but nevertheless I enjoy being a bold, bad, desperate willainness—the blacker the better. I never did feel happy playing in a gingham frock. I knew that wasn't my style. This is the sort of thing that I can really wear and do justice to."—"This" is the rather sensational evening cloak shown in the cut.

Picture M
no matter
mometer m
Some Snap
griddle. Mo

FARNUM PLAYS "THE MAVERICK."

"FRANKLYN FARNUM, directed by Joseph De Grasse," is what the fans are going to read on the releases of the popular star hereafter. Farnum is "on his own." Brownie Vernon will desert him, after the release of the coming Bluebird, "A Stormy Knight," and return to her first "picture" love, Herbert Rawlinson. Farnum will work under the direction of De Grasse, who has been sharing Dorothy Phillips and her company with his wife, Ida May Park, and Miss Park will take sole charge of the Phillips releases.

That is the latest from the Bluebird studios, all hot as it comes from the wires; and sorry as we shall be to see Miss Vernon and Mr. Farnum parted, we cannot help being glad to hear that the combination of Herb and Brownie will be seen again in the near future. Farnum and De Grasse should form an ideal team, and splendid results may be looked for in their co-operation. The picture is called "The Maverick." It is a story of the East and West, in which a lot of cowboys will work with Farnum. The cut shows him in the act of being introduced to one of them. He looks a tiny bit apprehensive.

"Are they all as big as you?" he's asking. "They'll never get you in the draft—you'd need too much stuff for a uniform, and besides they'd have to dig the trenches 12 inches deeper, or take 12 inches off you."

BLUEBIRD and UNIVERSAL

ng goes on
at the ther-
ay. Here are
lot from the
ext week.

LENA'S FAVORITE PLAYMATE.

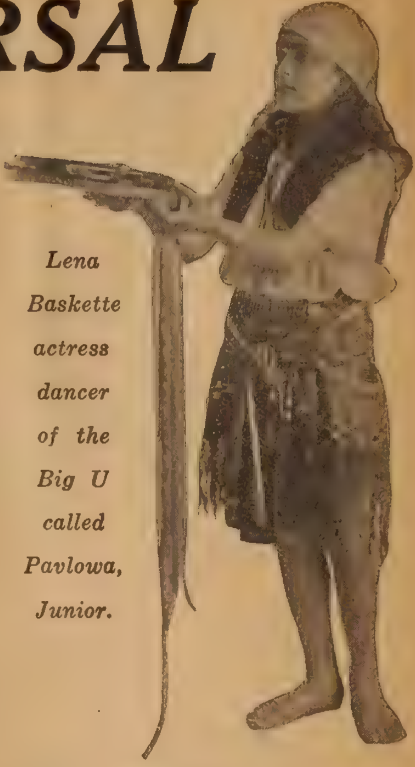
LITTLE Lena Baskette, Universal's child actress and dancer, who has been nicknamed "Pavlowa, Junior," has been happier than usual lately, the reason being that one of her favorite animal playmates is working with her in a three-reel picture, "Amelita's Friend," which Marshall Stedman is directing at Universal City.

Lena's chum, who is playing the title role in the picture, is Joe Martin, the big orang-outang of the Universal zoo. Lena is an almost daily visitor at the zoo and spends most of her visit at Joe's quarters.

A few days ago the big "monk" managed to escape from the animal park and went bounding down the street toward the stages, a quarter of a mile away, pursued by his keeper and assistants.

Around and over the stages he raced, startling the players and holding up production for some time, until he finally found the set where Lena's company was working. He perched on top of the scenery and refused to come down until Lena was finally called from her dressing-room. Joe descended as soon as she appeared. She took him to the peanut man and bought peanuts for him.

"Now run along home," she said, and away went Joe down the road, munching his peanuts and chattering happily to himself. Lena will be seen in a Star Featurette called "A Dream of Egypt."



Lena Baskette actress dancer of the Big U called Pavlowa, Junior.

Edith Roberts has a quaint playmate, too. A small pig working with her in "Sue of the South," a 5-reeler.

GALE HENRY READS THE WEEKLY.

GALE HENRY knows what's what. Do you see the reading matter which she has selected from the pile in front of her, for perusal? Judging by her expression, she is quite tickled with what she sees there. She ought to be, for the article is all about her lovely self. The huge supply of adjectives kept in stock by the editors of the Weekly has been completely exhausted in describing her work in "The Cross-Eyed Submarine" and the Joker Comedies.

It is good knews that William Franey and Gale Henry will play together again in Jokers, for the public has missed the inimitably comic reaction which these artists have on one another. Each has been working with competent comedy partners, but the public can't have enough of a good thing, and has insistently demanded that they be billed in future in the same cast. Milburn Moranti will continue his splendid work in their support, and the Jokers will be better than ever under the new regime.

"Busting Into Society" is the tite of this week's Joker, in which Gale has the lead, supported by Milton Sims. It is a scream, and in it she wears some of the extraordinary garments which her imagination alone is able to conceive. How Miss Henry ever finds sufficient time to construct these sartorial marvels is the wonder of all her friends. She says she dreams them. Those dreams must be some nightmare!

"If you see it in the Moving Picture Weekly it must be so. They say I'm good—gee!"

RUTH STONEHOUSE in "The WINNING PAIR"

By EUGENE B. LEWIS

GOLD SEAL Three-Reel Drama of a girl who loved shoes and a man who loved her. Produced by Louis W. Chaudet.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"BUT I love you, Beatrice—fathers or no fathers."

"And I worship you, Jack, Jr.—gout or no gout, shoe business or never a smell of patent leathers."

Beatrice pursed her lips daintily.

She was the twenty-year-old daughter of Ezra Moore, grouchy, old millionaire shoe manufacturer. Years before he had been in partnership with John Croft, equally grouchy and wealthy, but the partnership had been severed over a trivial matter and the two men had not spoken since. John Croft, Jr., or "Jack," a breezy, happy-go-lucky youth of twenty-four, is madly in love with Beatrice, but Ezra and John are both laid up with gout, the result of their efforts to consume much port wine, and the path of the lovers loom thorny.

But Beatrice is an up-to-date American girl and, instead of being browbeaten and bullied by her father, turns the tables. As for Jack, he is cut off by his dad, on his refusal to forget Beatrice. Holding herself in some degree responsible for Jack's embarrassing financial condition, Beatrice pays a call on the Superintendent of her father's factory, with the result that Jack goes to work for Ezra Moore, without that gentleman's knowledge of course, and for about as high a salary as was perhaps ever paid a mere shoe salesman.

It might here be stated that Ezra Moore specialized in men's shoes and John Croft in women's footwear. And Beatrice, perhaps through pre-natal influence, was a "bug" on shoe leather. She always kept on hand a supply of from fifteen to twenty pairs of the "fanciest make" and, as a consequence, she was famous for her footwear. Her father didn't manufacture her style of shoes, so she went elsewhere for them. But, after becoming interested in Jack Croft, she bought her shoes wholesale from the Croft factory. And the bill was no small item. But when Jack pointed this out to his father as a reason for waving his prejudice against the girl, it only increased the old man's fury. He said that such extravagance clearly branded Beatrice as a vulgarly extravagant butterfly of fashion and that Jack was to have nothing to do with her ever. Jack rebelled and was thrown out. Beatrice came to the rescue, and landed him high and dry in her own father's factory.

Now, when old man Moore received a bill of $380 from his most hated rival for the shoes Beatrice had ordered, the scene beggared description. He was certainly in a bad way with his painful foot on the one hand, his laughing, irresistible daughter on the other. The old man pointed out to her, item by item, how she had been flimflammed on the prices and what the prices should have been. To show that she was no mere boob herself (but her father's own daughter), she visited the Croft office and made them cut down the prices to her father's figures.

CAST.

Beatrice	Ruth Stonehouse
Jack	Roy Stewart
John Croft	Alfred Allen
Ezra Moore	Harry Dunkinson
Gerald McLaughlin	Kingsley Benedict
Mrs. Ezra Moore	Evelyn Selbie
Hotel Clerk	Jack Dill
Mose Cohn	Walter Belasco

Old man Moore's physician ordered him to the seaside to recuperate, and Beatrice was obliged to go along. The separation from Jack got on her nerves, so she issued orders to the head of her father's factory to give Jack the territory that embraced the seaside resort.

The head of a string of large shoe stores, Gerald McLaughlin, happens to be spending his vacation at a near-by resort. One night, while at a week-end country party of which she was the center, Beatrice gets word that Jack will arrive at the seaside the following day. She can't wait for the morning train. On the pretext that the message is from her father, that he has taken a sudden turn for the worse, she packs her trunk, which contains her full complement of footwear, and leaves at night for the seaside. On the way her car is wrecked and she is obliged to take refuge for the night at the nearby resort, going to the hotel where McLaughlin is a guest. The attaches of the hotel assume that she is a saleswoman and this suspicion is confirmed when her shoe trunk falls and bursts open, scattering her choicest footwear over

(*Continued on page* 23)

"The Gray Ghost"

"SHADOWS"

BEING the tenth episode of Arthur Somers Roche's great Saturday Evening Post story. Directed by Stuart Paton.

CAST.

The Gray Ghost	Harry Carter
Wade Hildreth	Emory Johnson
Morn Light	Priscilla Dean
Jean Marco	Eddie Polo
Jerry Tryon	Lou Short
Chief of Detective Bureau	Sidney Dean
Arabin	Howard Crampton

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

TAKE a look at the body and see if it is still there." This came over the wire from headquarters to the house of Mr. Arabin, the Fifth Avenue jeweler, whose store had been looted, and whose house searched for the Carlow necklace. "The body" was that of the Ghost himself, shot by Jerry Tryon, as he entered the Arabian home.

Jerry had returned to the detective bureau to write his report of the death of the arch-criminal, in whose identity he had persisted in believing even when he was the only member of the force who did so. He sat at his desk writing, but a strange irresistible force controlled his pen. When he brought the paper to his chief, the message read: "I will call for the necklace to-night—The Gray Ghost."

It was then that the chief telephoned to the home of the jeweler to ascertain that the mysterious criminal was really dead, and that his body was in charge of his own men. Reassured, he demanded that Tryon finish his report. The detective tried to obey, but all he could produce was another message: "Be at the house of mystery to-night, and bring the necklace with you. The Gray Ghost."

Tryon, completely mystified, rushed to the house of the jeweler, and demanded to see the body of the man he had shot. There it lay on the sofa, where his own hands had aided to place it. Then he said to Arabin:

"If you want to see this thing through, it is essential that I have the real necklace in my possession." Something, he knew not what, prompted him to insist upon this point. Arabin reluctantly handed over the necklace.

In the meantime, Marco, the secretary, was nearing the mysterious island in his boat. Below the level of the first floor, Hildreth and Morn Light are crouching in a small barred chamber, when suddenly a clock dial becomes illuminated, and they see that it is after eleven. With a thrill of terror, Hildreth realizes that he was to die at twelve. He tried again to find a way out, but there is none. Then they notice that a steady stream of sand is pouring into the subterranean chamber, and that an awful death awaits them when the chamber is filled with it.

Jerry arrives at the island, and enters the house of mystery with none to hinder. Revolver in hand, he makes the round of the empty rooms. He pauses in one of them, placing the necklace on the table. At that moment, the Gray Ghost appears at the door. He advances toward the table, stretching out his hand to the necklace. At that moment, Tryon fires, the room becomes dark, and when the light comes on the Ghost and the jewels have disappeared. Tryon leaves the room, and commands the Ghost to hold up his hands. He does so, and the detective handcuffs him.

At headquarters, the Chief is receiving a visitor. This is apparently the Gray Ghost. He tells the Chief that he wishes to be placed on the force. The Chief laughs.

"You want to arrest the Gray Ghost," says his visitor. "Put me on the force. That is your only chance of doing so."

The Chief calls his men to show the eccentric visitor to the door, and the man goes out with a shrug of the shoulders. At that moment, Arabin telephones that the body of the Ghost has disappeared.

The scene is shifted to the mysterious house. Tryon is telephoning that he has captured the real Ghost this time, while the Ghost, behind his back, is removing the handcuffs deftly from his wrists. The floor on which he stands sinks with him, and when Tryon turns, he is gone.

Marco, in searching the grounds, has come upon a passage leading to the lower regions of the house. He enters. Through the floor, he hears strange sounds. He pushes away the dirt, and a trap is revealed. He opens it. There are Hildreth and Morn Light, with the hands of the clock pointing to one minute of twelve. Marco holds the trap open by main force, and they struggle out just as there is a terrific explosion.

Dorothy Plays Rosalind

Above—Dorothy as Rosalind in the prologue.

Right—Nell meets Weyman, the actor.

IN the early scenes of the Bluebird Photoplay, "Triumph," starring Dorothy Phillips, the actress appears as Shakespeare's Rosalind in the immortal" As You Like It." For a long time it has been a secret ambition of hers to play the role of the most winsome heroine ever created, on the legitimate stage. Miss Phillips is well suited to the part, and much enjoyed donning the doublet and hose of "Ganymede," though it was only for a few scenes in the beginning of her latest Bluebird. If you watch her lips closely, you will see that she is really speaking the lines of the play.

"One of the most disappointing things in the whole business, to me," said the little star the other day, "is the impracticability of so many of the most famous plays for the screen. Take the plays of Shakespeare, for example. Filled with characters that are supremely wonderful, and the greatest temptation to the talents of every player in the world, of all periods, since the plays were written. But imagine most of them, divested of their poetry, on the screen. What audience of to-day would tolerate a story in which a lion attacks the villain in a French forest, as in 'As You Like It,' or in which a ship is wrecked 'on the coast of Bohemia' as in 'Twelfth Night.' I doubt if you could get the 'pound of flesh' incident past the censors if 'The Merchant of Venice' were submitted under a new title. Even 'Romeo and Juliet' would hardly find a hearing on the merit of the story alone."

FAMOUS SERIAL DIRECTOR IN BUTTERFLY

FRANCIS FORD is the director and star of the Butterfly Picture, "Who Was the Other Man?" Five reels seems like a very short picture to the famous serial producer, who has a record of four Universal serial successes to his credit. Four serials, all the work of one man, is a record to be proud of, and now comes the announcement that President Laemmle has decided to entrust the filming of

(*Continued on page* 39)

Schumann sees the agent deliver the message intended for him to the American.

Stowell a Pianist

A PIANIST of unusual ability, perhaps another Paderewski or a Hoffman—that is what many think William Stowell will become.

Stowell is the Bluebird leading man who plays opposite Miss Dorothy Phillips and it will be recalled that he appeared as a pianist in the resort of Morgan in the record-breaking production, "Hell Morgan's Girl." Stowell's playing surprises the habitues of the resort and, his music, played with the vigor of a Pachmann and with the apparent technique of the famous Polish pianist, causes them to dance with an inspiration they had never before known.

Stowell has received many letters from musicians living in Los Angeles and neighboring cities where "Hell Morgan's Girl" recently has been shown, in which the request is made that they be given an opportunity to hear him play the piano. All of these the talented Bluebird actor has been compelled to decline.

"I am busy at the Bluebird studios from sun-up to sundown and frequently because of the painstaking character of our work I am occupied many hours of the night as well. Therefore there is little time for anything else, although it would please me greatly to show the kind people who have written me these letters that it was genuine action at the piano in 'Hell Morgan's Girl' and that I derive much pleasure while playing that musical instrument. I have played since early boyhood and am exceedingly grateful for having had the advantage of excellent teachers.

"When age creeps on and they will not want me any longer in the motion pictures maybe I can earn 'three squares' as a painist."

That point seems far away. Stowell has just finished the photoplay "Triumph" in support of Dorothy Phillips. It will be the next Bluebird release. Then he will play the leads in a photoplay, the working title of which is "The Man of God." It is a five-reel Western by Fred Myton, directed by E. J. Le Saint. Helen Gibson, Betty Schade, Millard Wilson and Mildred Davis support Mr. Stowell.

William Stowell at the piano.

COMEDIAN IMPERSONATING HULA GIRL GETS IN BAD

ONE of the laughable incidents that occasionally brighten the arduous working hours of the motion picture actor occurred while Eddie Lyons and Lee Moran were making "The Night Cap" on board the steamship Yale, en route from San Diego to Los Angeles this week.

In the action of this Nestor two-reel comedy, which was written by Frederick A. Palmer, Lyons and Moran are captured on board as stowaways and compelled by the captain to take the places of two Hawaiian entertainers, who missed the boat. In order to obtain the audience of passengers the director sent word through the ship that there would be Hawaiian singing and dancing on the hurricane deck at a given hour.

His expectations were fully realized, for practically all of the seafarers who were enjoying good health were "on deck" ahead of time.

Eddie and Lee appeared in Hawaiian costumes, Eddie as a musician and Lee as a dancing girl, and so perfect were their make-ups and so well hidden was the cameraman, who had been stationed behind a canvas-covered lifeboat, that the audience was unaware the entertainers were anything other than the genuine article. The fact that the two Nestor comedians are possessed of excellent voices and more than ordinary ability as dancers helped wonderfully. They received the applause with bow after bow and the camera got it all.

The joke nearly boomeranged on the comedians, however, for when they made their exit Lee Moran, in the hulu-hulu dancer's costume, was followed by an admiring male passenger who had imbibed a bit too much, and who had taken it upon himself to fall into immediate and ardent love with the supposed hulu girl. His wife saw what he was up to and followed, determined to chastise the Hawaiian charmer who was luring her husband from the straight and narrow path. It looked like an all-around battle until officers of the ship led the husband and wife away and allowed Lyons and Moran to retreat to their staterooms in peace.

Lyons and Moran in "The Night Cap."

PICNIC LUNCH ON A RAFT.

THE Universal Joker Company, under the direction of Allen Curtis, was making a comedy at the beach in which it was planned to use a raft, which was taken to Long Beach in advance. When the company with their star, Miss Gale Henry, arrived on the scene, the raft could not be found. At last it was discovered. A party of young girls had appropriated it for use as a lunch table. They were much embarrassed when they found that they were using a piece of Universal property, but Director Curtis set them at ease by saying that he and the company would join them at the picnic lunch, which was then spread out on the raft. Later the girls played the part of bathers in several of the scenes for the comedy.

(*Copyright* 1917, *L-Ko Komedy Co.*)

"GET up, lazy bones, what do you think this is, a boarding-school? The new show's on for tonight, so rouse yourself, little one," said Bert, property man.

"Yep, coming," replied, sleepily, his assistant, Walter.

The carpeted bundle on the floor moved, turned over, then emerged, full-dressed.

The day began in the prop room of the U-Funny Theater, where an opening bill was scheduled for night.

Shortly thereafter, there entered Griffin, the company's manager, with his associates from town. There was Mrs. Morris, the heavy, and Gladys, the soubrette. Bert and Walter made a grab for Gladys, who was none other than the affianced of Griffith. Her suitcases and trunks received first attention, despite Mrs. Morris' fondness for both the property man and his unable assistant, and when her foot caught in a board in the stage and dangled into the prop room there was almost a stampede as to who should perform for it—and her—a service. The climax arrived when Walter and Gladys were discovered, far from the city's noisy din, in a small canoe in the middle of the lake, with Griffith, and a rock planted firmly on the shore. The boat is overturned, with the aid of a passer-by, the two vacationists are lassoed, and, time after time, almost dragged over the bridge's railing, as they dangle in mid-air, Griffith and his confederate, on the bridge, holding the ropes. Then Griffith, unable to stand it longer, enters the water, when the rope is snapped and there ensues a lively fight, with all emerging and seeking refuge in the park until their clothing dries. A weary Willie passing along, with a penchant for stealing clothes, further complicates matters so, when the trio does finally arrive, very, very much the worse for wear and tear, at the U-Funny Theater, where the curtain is already up, some more things begin to happen. Mrs. Morris is justified in feeling slighted, and she plans a few stunts herself, which deprive Gladys of some of the spotlight, especially as she has arrived after Walter, taken from his duties as head prop man, is mustered into soubrette service. Bert finally helps out and becomes a target for the heavy, who hurls knives, daggers, hatchets and other delicate things at his head, shoulders and limbs, to show that she is an A No. 1 marksman, each time just missing a part of Bert's quivering flesh. Finally, when it comes to throwing the burning torches, a fire is started, and while the firemen are arriving other things start to happen, with Gladys, Walter and Mrs. Morris mixed up in the melee. Bert is finally rescued, after a very horrible experience, and Gladys and the chorus find that they have left very little of their original very abbreviated wardrobes. Of course all of this sounds rather flat in the telling, but it is anything but flat as played by the excellent L-Ko outfit of fun-makers.

TWO-REEL L-KO Komedy. Directed by Noel Smith, under supervision of J. G. Blystone. Featuring Gladys Varden, Walter Stephens, Bert Roach, Harry Griffith.

THIS IS The Mysterious Lucky Card
A
M W
IN
R A
A
It's Your TRUMP CARD

"THE WINNING PAIR."

(*Continued from page* 18)

the office floor. The shoes are put back in the trunk and the trunk is put in the sample room. Beatrice, of course, knows nothing about this, having retired to her room. That night, McLaughlin comes in with Jack and the latter is told about the wonderful line of shoes a new "drummer" has brought to town. Jack consults the register and wonders what Beatrice can be doing there. It is too late to rouse Beatrice.

On the following morning, while Beatrice is walking on the verandah, Jack comes up behind her and, as she turns, puts his arms about her. After the first excitement is over, Beatrice learns from Jack that she is supposed to be a shoe drummer. This appeals to her sense of humor and she decides to go through with it. The result is that she lands a tremendous order with McLaughlin, and sends it in to Jack's father. The order is something in the neighborhood of a half a million dollars for McLaughlin's twenty-six stores and is followed by a personal letter from McLaughlin to old man Croft, congratulating him on having such a saleswoman. It is perhaps needless to say that McLaughlin, who is not old, takes a great fancy to Beatrice and tries to rush her. Jack can say nothing since she is supposed to be merely one of his father's employees.

In visiting an inland town, Jack learns that an army purchasing agent is about to place an order for 350,000 pairs of shoes and he is being besieged by a corps of shoe men. Jack shows his samples to the army officer, who likes his shoes better than any he has seen. But they have no ankle support. He informs Jack that a proper reinforcement of the ankle is the most important feature of any army shoe and that no one yet has hit upon this right thing—that all the shoes the army had used were too hard on the men's ankles to be of any value. Jack goes to Beatrice with a report of the situation and that young woman puts her busy head to work. She conceives the plan of reinforcing the ankles with rubber. Samples so made are obtained from the factory. The purchasing agent tries them out with the result that he places the entire order with Beatrice.

Ruth Stonehouse in "The Winning Pair."

The latter lands the order because Jack has been put out of the running by his rival shoe salesman. Beatrice hears of it just in time. She works a hoax on the salesman, lands the order and sends it in to her father's factory in Jack's name.

Old man Croft has already come to the Southern seaside to see Beatrice. The two old enemies meet on the promenade, each in his wheel chair, but they shake their fists at each other and pass on.

But, when the tremendous war order is in her hands, Beatrice engineers a meeting of the two; a reconciliation follows and, in spite of their gout, the old rivals, now partners again, drink to the health and happiness of their children.

THIS IS The Mysterious Lucky Card
A
M.... W......
IN
...R.. A..
A
It's Your TRUMP CARD

Yep, it's Hughie Mack.

What? Only Chicago? I'll just climb back into this barrel again. I don't want to be disturbed until I reach Hollywood. I'm going to work for the L-Ko. See you later.

L-KO

Week of Sept. 3.

"Wayward Sons and Forward Daughters"

How's that for a title? Eh? It fits this funny L-Ko too. The backward son is driven from home by a female who tries to marry him, and when he gets to the city he is still pursued. A corking L-Ko with plenty of stunts and featuring Billie Bevan and Lucille Hutton. General direction of J. G. Blystone. Book thru any Universal Exchange.

MOLLY MALONE,

A Camera
study o
leading wom
Shooting"
Cornett's le
r

By Mar

"BUT the invitations are all ready!"

"Oh! what does that matter? We'll mail them from Santa Anna, and change all the verbs to the past tense."

"But my wedding gown is so pretty—it's got white fur on the hem, and a square court train, and——"

"Pack it in a suit-case and wear it anyway——Oh! Molly, don't let's wait and share our wedding with everybody. Let's have it all to ourselves—just you and me together, and no fuss and bother."

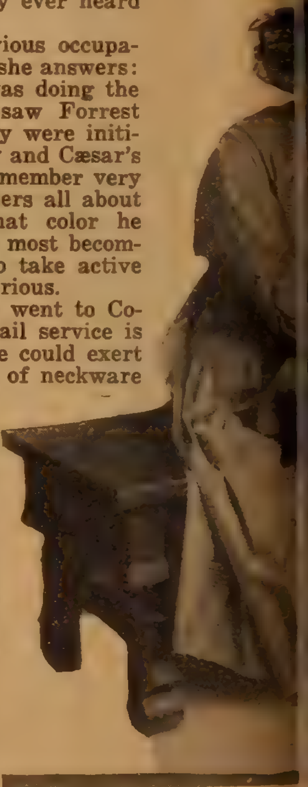
"Well, if you really care so awfully—and I can wear my gown anyway—and you'll get me a bouquet of bride roses—perhaps—I— might——"

But the censor cut the rest, because the kiss that followed was 'way over length, and rivalled Olga Nethersole's famous Carmen of osculatory memory itself.

Now, that is a not too imaginative version of the conversation which took place between one of the prettiest of film actresses and a minister's son. The party of the first part was Molly Malone, shining very brightly as Harry Carey's leading lady in the Butterfly Picture "Straight Shooting"; while the party of the second part was Forrest Cornett, the son of the Reverend W. H. Cornett, pastor of the First Presbyterian Church of Santa Monica, California, and it was the culmination of a romance which started long before Molly ever heard the click of the camera.

When Molly is asked about her "previous occupation," as the biographical blanks have it, she answers: "Traveling and going to school." She was doing the latter in Los Angeles, when she first saw Forrest Cornett. It was in high school, and they were initiated into the mysteries of Solid Geometry and Cæsar's Gallic Wars together. Molly does not remember very much of either of them, but she remembers all about Forrest—how he combed his hair, what color he fancied for his ties, and which were the most becoming to him. And when a girl begins to take active interest in a man's ties, it looks pretty serious.

Molly went into pictures, and Forrest went to Columbia University. But Uncle Sam's mail service is very good, all things considered, and she could exert a long distance influence over his choice of neckware across a continent. Forrest was very busy at college. He had to write to Molly and he had to go in for all the athletics that the curriculum offered, and he had to win the tennis championship, and—oh! yes,—he had to study. He was so rushed that he was forced to cut out something. He thought it over, and decided that the study was the least important. So he left the University and went back to California. That saved a lot of time in letter writing, too. It was just as well that one of them could save a little time somehow, for Molly found that in pictures she had to be a regular spendthrift of that commodity. They decided they could do better if they combined on it. Hence the above-mentioned invitations.



Typewriter
ry Carey's
"Straight
Forrest
woman in
e
Howard

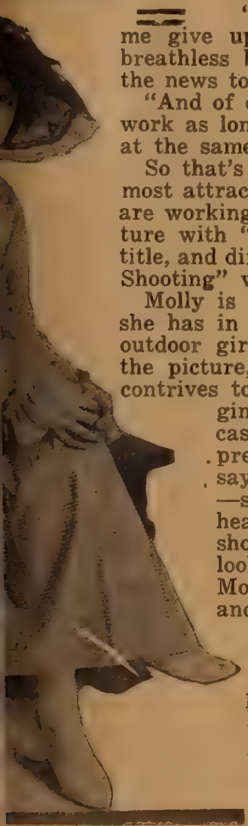
They say that no man is a hero to his valet, and certainly very few have succeeded in being the hero of their own wedding. Maybe that was what worried the prospective bridegroom, and started the conversation that ended in a swift motor trip to Santa Anna, a nice little wedding, and the return to Los Angeles of the newest bride and groom in the film world. Newest, and possibly youngest as well, for the bride is just nineteen and the groom celebrated his majority very recently.

"And Forrest says that he would not have me give up my career for *anything*," declared the breathless bride to her people, after she had broken the news to them.

"And of course, I'm going to let her go on with her work as long as she wants to," the groom was saying at the same moment in the parental parsonage.

So that's all right, and Harry Carey won't lose the most attractive leading woman he has ever had. They are working together at the present moment on a picture with "The Trail of the Shadows" as a working title, and directed by Jack Ford, who put over "Straight Shooting" with such a bang.

Molly is immensely well suited to the sort of part she has in "Straight Shooting," for she is a regular outdoor girl. She performs a Paul Revere stunt in the picture, riding bareback like an expert, and she contrives to look bewitchingly pretty in a ragged old gingham frock, with her feet in shabby moccasins. The three large pictures on this page present an unusual contrast, but it is hard to say which type of costuming suits Molly best —she looks adorable in all of them. The small heads are taken from her recent pictures. They show Molly smiling, Molly frowning, Molly looking trustfully upward, Moolly emoting, Molly in the cunningest nightcap imaginable, and Molly dreaming of fame.



Not many girls of nineteen have seen their names in electrics outside a theatre, have circumnavigated the globe, and played the principal part in an elopement. But that is just the beginning of what Molly is going to do. She has been described by many ardent admirers as "the sort of a girl you'd love to know."

Vegetables Will Interest All Housewives

City Life

In the morning when thou art sluggish at rousing thee, let this thought be present, "I am rising to a man's work."

—MARCUS AURELIUS.

FLICKERINGS *from* FILMLAND

BY KITTY KELLY.

"THE RESCUE"

Written and directed by Ida May Parks; produced by Bluebird; presented at the Casino.

Anne Wetherall	Dorothy Phillips
Nell Jerrold	Gretchen Lederer
Betty Jerrold	Molly Malone
Henriette	Claire Du Bray
Mrs. Hendricks	Gertrude Aster
Kent Wetherall	William Stowell
Thomas Holland	Lon Chaney

SOME photoplays are too good to talk about. They so abound in excellencies, wrought together in such perfect blending that to analyze them in words is vandalism. Such is the feeling one takes away from an enthralled observation of "The Rescue," showing yesterday at the Casino, and, by virtue of good luck, appearing there again to-day.

It is a case of woman's work of such quality as to put that of many a pre-eminent masculine production in the soothing shade. Of its kind, I have seen nothing better. There is a cast of women, headed by Dorothy Phillips, that vital, lovely, intelligent, expressive player; containing Molly Malone, a new type of young girl, pretty, piquant and also intelligent; footed by Gretchen Lederer, gracious, benignant, here beautifully matronly. All are such rounded, easy, splendid women, and their actions are directed by one invisible, but who must be of the same caliber, Ida May Parks, who has led her story to artistic victory.

Through the spinning reels she reveals her judgment as perfect, her taste flawless, her knowledge of womenkind penetrating. For that is the substance of the story. While the incidents deal with love, the contention of the divorced wife and the young girl for the one man—seemingly—the stuff on which the play is builded is human nature enshrined in interesting, intelligent personalities.

Adventure is good, melodrama is catchy, romance is appealing, but for the most forceful photoplays human nature is the material that wins. Here it isn't the love theme that dominates, but the different people's reaction to it, according to their natures. The result is absorbing attention as the matured woman brings all her womanly and actressy arts into play to save the unsophisticated little girl from her divorced husband, while the little girl, thanks to the clever scenarioist, plays her game, which to relate would be unpardonable telling.

It's all a thing of games played within games, so cleverly done that it takes a keen feeling to realize when the game is not a game, and when it is real. The players, by obvious asides, give nothing away. The only way to know how it is coming out is to be unfortunate enough to drift in at the end of it—and have to sit through two indifferent comedies. But the sitting through is worth it for the rest of the film.

In addition to the all-round playing and producing excellencies of the photoplay, there is an idea in it, which will come to various folk variously, but sanely.

BROWNIE VERNON & RAWLINSON

JUST as you become used to things filmistic, they get all changed around. Witness, here, Bluebird. Franklyn Farnum and Brownie Vernon will do no more team work after their coming picture, "A Stormy Night." Mr. Farnum will have no regular distracting vis-a-vis, though Joseph de Grasse, taken away from Dorothy Phillips, will direct him. Miss Vernon has gained Herbert Rawlinson as her companion in cinemac adventures which have been put in the directorial hands of Elmer Clifton.

Diamonds, watches, etc. Stewart & Co., Credit Jewelers to the People, 108 N. State. —Advertisement.

Everybody Knows Kitty Kelly

KITTY KELLY, has truly "grown up with pictures." She began with a small column in a large Chicago paper, when the picture business was really in its infancy, and when only a couple of sticks of newspaper space was grudgingly given to its activities. No picture was shown in the city of Chicago, or for miles around, that Kitty did not see. Not because she had to see it. She wanted to see it, because she was interested in comparing and contrasting every detail of every picture she saw. As the great business steadily grew and space in large city dailies, by the columns, was necessarily devoted to motion picture news and art, purely because metropolitan circulation demanded it, Kitty Kelly continued the ardent follower of films. To-day she is probably as well able to judge a picture and its merits as any critic in the business. When she took over the widely read motion picture section of the Chicago Examiner the early part of the year, the news was received with keenest interest by thousands of her followers in Chicago and in every part of every country. There is no more popular or closely followed motion picture authority and writer in America.

A small, fragile-looking, dark-eyed, dark-haired young woman, gifted with rare intuition, she has built on this heritage a thorough knowledge of pictures, and has supplemented it with a comprehensive knowledge of the various studios where they are made, the actors, directors, scenario writers and the bosses who direct the destinies of all. Though they read Kitty Kelly, the critic, with mingled feelings, no one who had the pleasure of meeting her two years ago at Universal City will soon forget Kitty Kelly, the woman.

JUNGLE TREACHERY

This line is going right straight through Africa.

Line clear again.

The African outlaw's defiance.

TWO-REEL Bison Drama, with plenty of fight, plenty of love and plenty of suspense. Produced by Rex Hodge and W. B. Pearson.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

CAST.

Betty	Babe Sedgwick
Nathan Briggs	Charles Brinley
Bob	Fred Church
Big Bill McPhearson	Fred Montague
Stenographer	Willard Wayne

"IT is impossible, father, for me to continue to be happy here; no amusements, no girl friends—no men."

"Betty!" The exclamation is one of horror. Betty had always been a child of nature. Born in the heart of East Africa, she lived with her father, Nathan Briggs, a squatter on English territory, until now always happy.

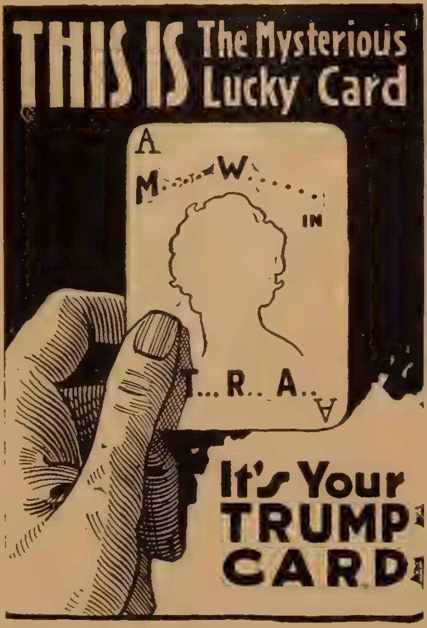
A similar scene is being staged elsewhere.

Big Bill McPhearson, the territorial surveyor to the English Government, is trying to persuade his son, Bob, just out of college and anxious to prove his worth, not to go to Africa, as two parties have already been lost there. But knowing that, if he can survey one hundred miles inland, the Government will pay him five thousand pounds, Bob heads an expedition into Africa, leaving with three men. Bill tells him that if he doesn't hear from him within two months, he will send out a searching party, but Bob is very optimistic and owns to no fear.

Nathan is prospering and has to account to no one. He hates the English as did Betty until recently, and he is surprised to hear, from a native, that there is an English camp over the ridge. He had thought that the English had had enough of this country, thanks partly to him. Betty is sent to find out what the men are in the neighborhood for, and on the way falls down a slide and sprains her ankle. The country is full of wild animals, a fact which makes Bob enthusiastic. At twilight, the beasts of the jungle come forth for their prey and Betty finds herself in great danger. She begins to scream for help and Bob hears the cries, although his men tell him he is foolish to imagine a woman being so near. Bob finds Betty through the aid of a searchlight of his own invention and carries her to his tent where he makes her comfortable and then proceeds to question her as to how she happens to be in East Africa.

Nathan has become very anxious about Betty and starts out to search for her, after ordering the natives to get their forces together to attack the Englishmen. Nathan finds Betty at the tent. He curses Bob and swears vengeance. Betty warns Bob to prepare for fight, and by the time the natives arrive the Englishmen have made breastworks from where they fire. They are victorious in the ensuing fight.

Meanwhile, Nathan returns to his cottage. A lion, being attracted by the odor of meat, has entered the house, and as Nathan enters the door backwards, watching the fight in the distance, the animal pounces on him before he is aware of its presence. He is found badly wounded and, knowing that he is about to die, sends for Betty, begging her forgiveness and confessing to Bob that it was he who had kept the English out of the territory, but pleading with him to take care of Betty.


THIS IS The Mysterious Lucky Card
A
M.....W.....
IN
T...R..A..
A
It's Your TRUMP CARD

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

By E. M. McCall.

Two-Reel J. Warren Kerrigan Feature from a Scenario by Wm. Parker. Produced by Henry McRae.

CAST.

Jonathan Brewer	E. N. Wallack
Helen	Edith Johnston
Howard	J. Warren Kerrigan
Butler	Rex Roselli

"I cannot bear to have anyone possess more rubies than I—precious, beautiful gems, like pure drops of crimson blood."

"But, father," Helen, his daughter, almost sobs, "I did not come to you to speak of jewels, however precious they are. I came to speak of—love. Money isn't——"

"Money—beautiful, precious money, money that rules the world, whose jingle is like music to mine ears, whose feel is like the sheen of women's satins, like the baby's cheek, so wondrous to my touch."

He stood, the real miser, while Helen, an almost cringing figure, wept and wrung her hands. A half hour before Howard, a clerk, and her lover, had been sent from her father's house, accused of wanting to marry her for the possession of those jewels and coins for which the old miser, in the neighborhood, was more hated than revered.

But Brewer is not long left to rub together his thin fingers over his earthly possessions, for, from behind, he is strangled by assailants and killed Howard, in the act of admiring a ring Helen has given him, is arrested, then convicted, and the day for his execution is set, the governor having told Helen that he believes in the administration of capital punishment.

To the mountains with her aunt and butler she sadly goes, and on the very morning of the execution a forest fire routs them from their beds. The butler, acting suspiciously, arouses the girl, who follows him with a gun and, as the flames creep dangerously near, she sees him hastily dig up a bag filled with the precious stones that have brought only worry into the world. She covers the man with a gun and the rest comes easy—after a record run to the city and to the death chamber, the fire having broken all connections with the telephone to the city. Helen makes the trip, and, it is needless to say, she saves the life of her sweetheart only after overcoming many seemingly insurmountable dangers en route, falling trees and leaping flames dancing about her.

"STRAIGHT SHOOTING."

(*Continued from page* 13)

and from now on she can count on him whenever she needs him. Harry later informs the foreman that he's through with Flint and his outfit—informing them to figure him out of it.

When Flint hears that Harry cannot be depended upon, he sends Fremont to Diablo to "get" Harry, and Danny, hearing these instructions, makes a hard ride to warn Harry, who lays for Fremont, and, in the act of being shot, kills Fremont.

Flint and his gang plan for their drive that night. They wait for Fremont and finally a man is sent for him. Fremont's body is brought back. The gang starts out.

Meanwhile, Danny has told Sims and Joan of the coming raid, and the girl rides out to warn all the Nestors, who quickly ride from all directions to the cabin to do their share. Harry meets Joan and tells her that there are too many of the raiders, that unless they get help they are lost. He rides furiously to the camp of Black-Eyed Pete, where he asks for help. The outlaws think it great sport and rush to the battle, arriving just in time to save the Nestors, for the cowboys flee at sight of the new enemy.

The next day while Joan is caring for Danny's wounds Sims asks Harry to remain at the cabin, but Harry declines, saying that there is something "just over yonder" which keeps calling to him. He tells Sims that he will let him know at sundown. Danny comes to him as he is thinking out his problem. Harry tells him to go back to the little girl. Joan is disappointed at first to see Danny instead of Cheyenne, who is left facing the setting sun alone.

It is an unusual thing for Bluebird to release two pictures by the same director in a row. It is doing it, however, in the case of "The Show-Down" and "Mr. Opp," which are released in the order mentioned. "Mr. Opp" is a picturization of Alice Hegan Rice's famous novel by the same name. Arthur Hoyt plays the title role.

THIS IS The Mysterious Lucky Card
A
M....W.....
IN
...R.. A..
A
It's Your TRUMP CARD

Two Stunts for "Eagle's Wings"

A CHILDREN'S PARADE.

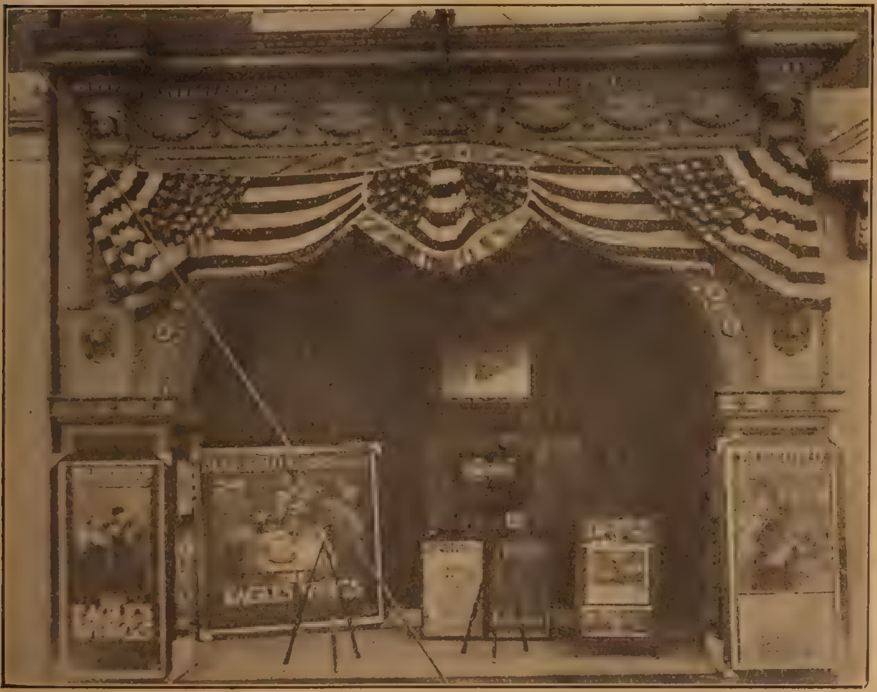
IT isn't necessary to do very much boosting to bring the crowds to see "The Eagle's Wings." Everybody has heard about it, and a mere announcement that it will play a certain theatre on a certain date is enough to crowd any theatre. But Manager Barnes of the Hub Theatre, Casper, Wyoming, being a wise exhibitor, thought he would give the town a patriotic demonstration in connection with his showing of "The Eagle's Wings." He arranged for the Moose Drum Corps, followed by over two hundred children, to march through the street, the procession coming to a halt in front of the Hub Theatre. The children carried flags and waved them with much fervor. This children's parade was an unusual stunt, and brought unusual results.

Mr. Barnes has been a Bluebird exhibitor since the inception of that company. He knows a good thing when he sees it.

A NEW JOKER READY.

Max Asher, the Joker comedian, is playing the lead in a comedy in one reel called "The Poisoned Pie," which is being produced by Universal Director Craig Hutchinson. Gladys Tennyson plays the opposite lead.

Manager Barnes and his Hub Theatre Casper, Wyoming.



New Yale Theatre, Muskogee, Okla.

A LOBBY DISPLAY.

Bluebird Photoplays, Inc.,
1600 Broadway,
New York City:

Gentlemen—We have been using Bluebird photoplays since their inception, and feel that they have built up their forces and surrounded themselves with performers that give them prestige second to none in the business. We find Bluebird a good drawing card. The photography, with very few exceptions, is the best that could be produced. We show these productions in the New Yale Theatre of Muskogee, Oklahoma, which has a seating capacity of eleven hundred. The photographs which we are sending under separate cover show the stage set for "The Eagle's Wings." This lobby display drew us in a capacity house.

Yours very truly,
L. W. BROPHY,
Pres. Yale Theatre Co.
Muskogee, Okla.

A TEASER CAMPAIGN FOR

“Voice on the Wire”

NOVEL Plan Put Over by Percy Tatem in Cardiff, Wales, Evening Express, to Introduce the the Great Universal Serial into Wales.

The poor, long-suffering public is a pet subject with Hy. Mayer. The famous caricaturist takes pleasure in cartooning this patient individual in the Animated Weekly.

“THE VOICE ON THE WIRE” is playing second fiddle now to “The Gray Ghost” in this country, but it is just starting in England, and Percy Tatem, who handles Wales, has devised a very original and unique method of teaser campaign to put this meritorious serial over properly. Through an arrangement with the leading newspaper in Cardiff, Wales, the Evening Express, he was enabled to make an advertisement appear like a news story. Almost every day for two weeks there appeared an item about the serial couched in words which at first did not give the story away at all. The second week he used the title, “The Voice on the Wire,” for every one. Here is the list of teaser paragraphs, all of which appeared on the first page at the bottom of the middle column.

July 16, *Evening Express.*
American Detective Busy.

A baffling mystery has been occupyinging the attention of Detective John Shirley, who is endeavoring to trace the murderer of a wealthy roue, named Van Cleft. The only clue is a telephone message sent to the victim over an apparently disconnected wire. The mystery seems impenetrable.

July 17, *Evening Express.*
American Mystery Deepens.

Further news has come to hand regarding the mysterious murder of Mr. Van Cleft. Another financier, named William Grimsby, has been mysteriously killed, and the detective, John Shirley, has been threatened if he continues the case. It has, however, only tended to make him more determined to solve the mystery.

July 19, *Evening Express.*
The Voice on the Wire.

This case has taken a strange turn. A friend of the fourth victim, named John Cairns, on seeing the body of John Vance, screams, “Paris! Paris!” and it is thought there is some hidden secret connecting the victims with the culprit. The following day John Cairns, while actually in the detective's house, is killed by the mysteri-

(*Continued on page* 38)

The One Best Bet of the Week

LITTLE

Lena Baskette and Betty Schade

“A Dream of Egypt”

Lavish settings and a heart interest story give that marvelous child actress and dancer, Lena Baskette, a rare opportunity to captivate any audience. With Lena is Betty Schade and a notable company. Betty, as Lena's mother, surprises the little one attempting Egyptian dances. That night Lena dreams she is in Egypt and the Caliph attempts to kidnap her mother. The climax is full of action and has a satisfying punch. Book this through any Universal Exchange and boost it hard.

Released Week of September 3.

UNIVERSAL'S NEW SERVICE DEPARTMENT.

Many Helpful Features, Including Adjustment of Claims and Preparation of Publicity, Are Taken Advantage of by Exhibitors.

UNIVERSAL has established a service department to work in cooperation with both the Mecca and Universal Exchanges, taking care of all matters calling for adjustment with exhibitors.

If films or lithographic paper chance to be delayed in transit, or any one of a dozen other things occur to cause the exhibitor worry or loss, the experts in charge of the new service department take the matter up at once and see that matters are straightened out to the satisfaction of the man whose income depends upon the money-making quality of Universal films. As a matter of fact, the employees of the service department have been retained to represent the interests of the exhibitors, and although their salaries are being paid by Universal, they have been given a free hand to see that exhibitors get every dollar's worth of service to which he is entitled.

In addition to adjusting claims, the new department takes care of the exhibitor's advertising and publicity, wherever such assistance is desired. Newspaper copy is prepared, handbills and special folders gotten up, and circular letters composed to meet requirements.

Exhibitors are taking advantage of these co-operative features to a gratifying degree, and it will probably soon become necessary to enlarge the department, as its usefulness becomes more widely recognized.

The service department as an adjunct of the exchange was first put into effect last year by the Canadian Universal Film Company.

CANADIAN NOTES.

By RAYMOND R. PECK.

ST. JOHN, N. B.—Circular letters have been sent out signed by the president of the Exhibitors Motion Picture League of the Maritime Provinces, requesting the members to send in suggestions as to subjects to be brought up at the September Convention in St. John. On receipt of these suggestions, for which a printed card has also been mailed, the program will be printed and mailed to the members. In this manner, only subjects of vital interest will be dealt with first. Arrangements are going along nicely to make this convention a big success. It is expected that a number of prominent trade officials from the United States will be present.

The Imperial Theatre of St. John, N. B., was offered for use on the fourth of August for the ceremony of presentation of certificates to the returned soldiers, which took place from 4:30 to 6 o'clock. The theatre, through the courtesy of Manager Golding was placed at the disposal of the committee in charge for the public recognition of these heroes.

Miss Rose Tapley has accepted an invitation to the Motion Picture Exhibitors League of the Maritime Provinces, and will appear at the convention to be held at St. John in September.

TORONTO, Ont.—The aid of the movies has been invoked by the military authorities at Ottawa for the purpose of getting recruits in the Kingston and Ottawa districts. From the reports, you see, this work is proving considerably effective. The pictures exhibited throughout the districts show the various military camps and the boys in khaki at work and at play.

One-Reel Victor

Week of Sept. 3.

Max Asher

Like a certain stage star, Max simply can't make his eyes behave. The amount of comedy this inimitable comedian extracts from—

"The Curse of a Flirting Heart"—

A record of his flirtatious adventures, can't be told in words. You'll just have to see it. Book it thru any Universal Exchange and give your patrons a chance too.

CHICAGO NOTES.

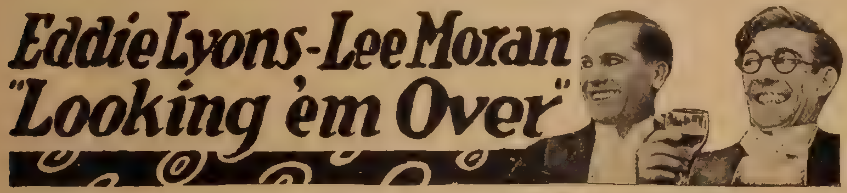
By IRVING MACK.

EDWIN SILVERMAN, who for the past two years has been with the V. L. S. E., has been named to assume charge of the Sales Promotion Department of the Butterfly Features in this territory. Mr. Silverman commenced his duties Monday, Aug. 6th.

Hughey Mack, who has been known as Vitagraph's fat comedian, stopped in Chicago long enough to give out the news that he has joined the L-Ko Komedies, which are released through Universal.

Julius Singer, one of the pioneers of the film game, is now in the city looking after the Alice Howell Century Comedies, distributed through the Longacre Company.

I. Van Ronkel, manager of the Chicago Bluebird office, was given a surprise by the Bluebird employees when he walked into his office and found it gaily decorated, and all his employees seated around a large table filled with goodies. The occasion of the surprise was Mr. Van Ronkel's "4th" 40th birthday.



One-Reel Nestor—Released Week of September 3.

Eddie is a live wire and Lee a regular husband. But Eddie induces Lee to break away for an evening. At a restaurant their wives come in with two other men. Disguised as waiters the boys hover around their table and keep their eyes and ears open. There are lively doings for a time when matters are satisfactorily explained. There is a solid reel of good fun, great comedy entertainment in this Nestor and you know how popular Eddie Lyons, Lee Moran and Edith Roberts are. That's enough.

Ella Hall in "The Charmer"

Her heart frozen in a cake of ice.

The explanation of the Fairy Prince.

The two little orphans at play.

by

J. GRUBB ALEXANDER

and

FRED MYTON.

BLUEBIRD Photoplay of a fairy story that came true. Directed by Jack Conway.

CAST.

Ambrosia Lee	Ella Hall
Charlotte Whitney	Belle Bennett
Cynthia M. Perkins	Martha Mattox
Don Whitney	George Webb
Judge D. W. Appleby	Frank MacQuarrie

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

WHEN an enemy torpedo sunk a great trans-Atlantic liner, Ambrosia Lee was left an orphan. The only lifeboat that was ever heard from after the catastrophe came ashore, with Ambrosia and her two charges—Cæsar, a black little imp, and a pet monkey. When Ambrosia and Caesar were rescued the monkey chattered his approval.

The refugees were taken to the general store in Penntucket, where the great and near great of the male population were wont to foregather for the purpose of assembling around the stove and adjusting the fate of the nation. Judge Appleby, supreme in finally settling all disputes, ruled that little Ambrosia should be contributed to the war bazaar that was then being held in the basement of the parish church.

The wheel of fortune was designated as the means of deciding who should win the prize, and the lucky number was held by Cynthia Perkins, a spinster of rigid New England disposition. Ambrosia, once established in her new home, resumed her communion with fairies that had been interrupted by the disaster on shipboard. A copy of Grimm's Fairy Tales supplied the medium for passing many hours in dreaming of the day when Ambrosia's Prince Charming should come to claim her.

The immediate necessity of washing dishes and doing most of the housework was reluctantly observed by the ocean Cinderella, but she was always waiting for an event that, suddenly and unexpectedly, brought her Prince—and a great deal of trouble to boot. Don Whitney was her Prince Charming, and he had been sent to Penntucket because his father and mother were not getting along first-class in their matrimonial arrangements.

Mr. Whitney sent Don to his own boyhood home in Penntucket, and when Mrs. Whitney started her divorce she took the lad elsewhere, leaving Ambrosia forlorn. Ambrosia, having heard of the domestic storm in the Whitney family, had written a letter to Mr. Whitney, telling him the fairies would, through love, adjust matters and all would be well.

Mrs. Whitney's lawyer had arranged for a hired co-respondent to give the testimony that should free her from her husband, but when it came to trial the said co-respondent failed to appear. When Ambrosia heard that the trial could not proceed for want of a co-respondent, she remembered the letter she had written Mr. Whitney. Adjudging herself eligible as a "correspondent," Ambrosia took the witness-

"What plan have you for our son?" asked the father. "He will take his rightful place in society."

stand, and had explained to her the meaning of the two words she had confused in communion with the fairies.

The interpretation Mr. Whitney gave to the Court as to the contents of Ambrosia's letter touched Mrs. Whitney's stone heart and impelled her to withdraw her suit. When Cynthia Perkins heard of Ambrosia's "outrageous conduct" in brazenly going into Court to testify in the sensational divorce case, the spinster gave the little orphan her walking papers and turned her out upon the cold, cold world. When the Whitneys heard of Ambrosia's distress, they forthwith adopted the child as a companion and playmate for Don Whitney, and we leave the little orhpan and Don happy in the extreme.

"So you're the co-respondent," gasped Cynthia.

ONLY AMBROSIA KNEW.

WHEN an ocean steamer was torpedoed, the entire ship's company was reported lost. On the coast of New England a lifeboat was finally beached by friendly currents, and a little girl was saved from the wreck. With her was a tiny black boy and a pet monkey. That this little girl had great faith in fairies was perfectly natural, for she always maintained that the fays guided her boat to safety. Thereafter Grimm's Fairy Tales meant much more than did the Bible to Ambrosia Lee. In her wonderous fairy register she could find cures for all ills and methods to surmount any hardships—as a matter of fact, her fairies settled a divorce case—brought Ambrosia into the permanent keeping of her Prince Charming and finished off the story of "The Charmer" in the happiest possible manner. Ambrosia was the only one who knew about the fairies.

AGAIN A WAR ORPHAN.

THE arrival of Ella Hall at your theatre will bring to view a thoroughly enjoyable photoplay entitled "The Charmer," in which Miss Hall will play the role of Ambrosia Lee, a war orphan bereft of her parents when they sank with a torpedoed trans-Atlantic liner. She will next be seen in "Bitter Sweet," directed by Harry Solter.

CARRIES YOU BACK.

ONE of the scenes in Bluebird Photoplay "The Charmer" will be especially appreciated by men who recall "the old swimmin' hole" and by the kiddies who venture into more or less muddy pools for the crowning joys of "playing hookey." Incidental to the story, a group of village urchins entice one of the boyish heroes of the occasion into a secret raid on the "swimmin' hole" and Director Jack Conway was, of course, right on the job with his cameraman. The simple adornments of boyhood are left in scatbank, temptation for the "villain" who has been omitted from the general invitation, and while the lads disport themselves in their "birthday suits," the mean boy ties in well-dampened knots the shirts and "pants" of the bathers. His method of revenge gets him into trouble, and his efforts to escape just retribution leads to a chase that suggests a quick-step parade of the Adam kids in the Garden of Eden. The incident is just another of those "nature touches" Jack Conway has become famous for in his production of Bluebirds. It will carry the "old boys" back to their youth and be extremely realistic to the kiddies.

"This is a fine family—of dogs."

Scenes From Universal Animated Weekly, No. 84.

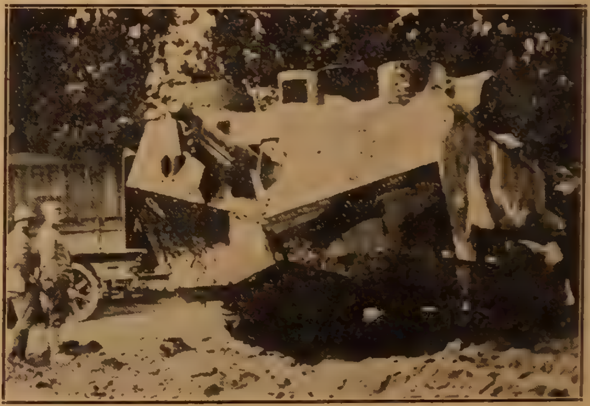
Flags of French fighting commands honored.

Miss Flora Zabelle begging smokes for soldiers.

Bayonet drill at Fort McPherson.

Pershing meets French generals.

Testing applicants for American air service.



"Teddy" at the front. New name for "tank."

ANIMATED WEEKLY, NO. 84.

Future Officers Are Bayonet Experts.—Intensive training fits them for hand-to-hand clashes.—*Fort McPherson, Ga.*

Sub-Titles.—Rib tickling. Masters of trench fighting. Infantry's best friend—field artillery.

Just Kids!—How would you like to be back there—and know what you know now?—*New York City.*

Sub-Titles.—When Jupiter Pluvious wont "Pluve" the White Wings come to the rescue. Bottled shower baths! Little Mother!—She loves the babies and *cares* for them.

15,000 *More From Colorado!*—On 41st anniversary, Denver bids Godspeed to regulars, volunteers and conscripts.—*Denver, Colo.*

Sub-Title.—Our flag is made up of bars like this!

Uncle Sam Says "He's a Bird!"—After Proof That He Is.—Severe tests applied to applicants for flying before Government *considers* them. *An American Aviation Station.*

Sub-Titles.—The eyes *FIRST!* Punching all dots of a certain color from a chart. Range—The field of vision is ascertained. Heart and nerves—blood pressure and reflexes tested fully. Equilibrium—Blindfolded—whirled at dizzying speed—subject must locate examiner's fingers. Other tests, which, if he passes, mark him a prospective Eagle.

Kilties Gather Many Recruits In Maine.—Appeals for volunteers answered by men who will go to the front.—*Bangor, Maine.*

Sub - Title. — Captains Black and Goodenough, and Colonel McNally.

Belgian Envoys Review Departing Troops.—Commission, after hearty welcome, sees boys start for "An American Port.—*Boston, Mass.*

Sub-Titles.—At the State House—giving our fighters the "Once Over." Baron Moncheur lauds America. Hon. W. Bourke, Cockran, famous orator, praises Belgium for its pluck and persistance.

Actors Play Ball For Soldiers' Smokes.—Money gathered for tobacco for our fighters in France.—*Great Neck, L. I.*—

Sub-Titles. — Miss Flora Zabelle "Strings 'em along." Whenever actors are asked for aid they come through with a heart.

French Fighters Reviewed by General Pershing.—Flags honored with fighting terrors are seen on trip to French front. (Official French war pictures).

Sub-Titles.—Pershing meets a few of the generals who have saved France. Flags of fighting commands receive national honors. No battle front is complete without its "Teddy." Observer sights attacking aero and drops to safety. *"The Devil's Breath."*—French retaliate with treatment first served by Germans.

Cartoons by Hy. Mayer, World Famous Caricaturist.

WESTERN STORY JULIAN'S NEXT.

RUPERT JULIAN of the Bluebird Company left this week to inspect two regions in Southern California. One of these he will use for the making of a feature production, work upon which he will begin shortly. This feature will be a strong Western story of the Bret Harte type, with many unusual and intensely interesting situations. It is planned to call the story, "The Desire of the Moth."

Henry McRae, production manager, is arranging for an all-star cast for Julian's coming feature, in which more than a hundred people will be used. Many of the exteriors will be made either in the mountainous country surrounding Big Bear Lake or in the neighborhood of Mt. Whitney, the highest mountain peak in the United States.

"Officer! Call a Cop"

One Reel
JOKER
Released
Week of
Sept. 3.

"Bill" Franey

is a cop on duty in Chinatown. He sees a settlement worker captured by members of a Tong and attempts to rescue her. It is the funniest kind of comedy, for Bill is scared stiff, and he gets the fact over to an audience in his own hilarious way. Here is a

JOKER

comedy that will tickle your fans, and it is strong enough to strengthen any program. You can always count on good comedy in the Joker Brand.

Fall in Line

Pictures talk to the brain. They get the story over quicker and with more force than the strongest editorial. This may have been the thought President Wilson had in mind when he asked for co-operation by Film Makers and Exhibitors.

BOOK THE UNIVERSAL ANIMATED WEEKLY

through Universal ANIMATED WEEKLY. Make your local know what it means for America to be at war. Make them understand, through the ANIMATED WEEKLY, that America is pouring men, munitions, food, ships and treasure into war's crucible to make the world safe for future generations to come.

Universal Animated Weekly showed Pershing in France. What other Weekly do you know of that had any of it? None! Right! Then Book the Weekly that has scooped all others for 15 weeks—Universal Animated Weekly—through any Universal Exchange, or fill in the coupon.

Universal Animated Weekly,
1600 Broadway, N. Y.
Gentlemen—Kindly send me
Particulars
Print
of latest Universal Animated Weekly.
Name..
Address...
City........................State..............

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

YOU can't speak too highly of this Butterfly in putting it over. Think of the most sensational, most thrilling Western drama you've ever seen—and then the chances are that the production that comes to your mind falls away short of approaching "Straight Shooting" in the qualities just mentioned.

Since this is a Western subject, let your ballyhoo contain plenty of Wild West atmosphere. Nothing will so attract the attention of the average man—and woman, for that matter—as a cowboy dressed in full regalia and riding a broncho. Therefore, hire a man wearing the moving picture cowboy's attire to ride about town and distribute heralds, etc., advertising this production.

If you can get a man who knows how to handle a rope, so much the better. Accompanied by one of your attaches, he could give lassoing exhibitions with your attache as the victim. If you can get a woman to act as "cowgirl" and if she knows how to handle a rope, it would attract even greater attention.

Straight shooting is one of the qualities that our boys abroad will need, if the enemy is to be defeated. Make prominent mention in all of your advertising that such marksmanship as is shown in "Straight Shooting" is going to help us win the war. In other words, link your presentation up with the presence of our boys in France, although you want to be particularly careful not to give the public the impression that this Butterfly is a war subject. War subjects are a drug on the market and the belief that "Straight Shooting" has anything to do with the war will hurt rather than help you.

If your house is located near any of the army cantonments, arrange to either lease your theatre to one of the local patriotic organizations for the day, or else invite the soldiers to see the performance at a reduced rate. "Straight Shooting" is an ideal subject for this purpose.

Bluebird Ideas for "The Charmer"

ALTHOUGH the war supplies merely the faintest background for "The Charmer," the fact that the heroine is a child whose parents fell victims to a U-boat will enable you to surround your presentation with timely atmosphere.

If there are any organizations having for their purpose the relief of war orphans in your community, get them to work with you in your efforts to get this Bluebird over. A special benefit performance, or a percentage of your gross receipts, will win this co-operation for you and not only mean better business, but the good will of the community as well.

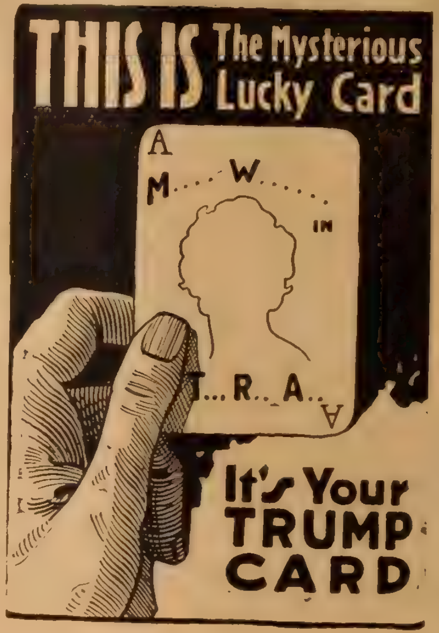
Get some school children, little girls preferably, to hand out cards to every person wearing a frown or a worried expression. This card should read as follows:

WHY WORRY?

That frown is spoiling your looks. Let

"THE CHARMER"

chase it away for you. Her delight is to help folks who feel blue. Meet her at the (name of theatre, day and date).


THIS IS The Mysterious Lucky Card
A
M....W.....
IN
...R..A..
A
It's Your TRUMP CARD

P. S.—Her other name is Ella Hall, and she's the famous little Bluebird star.

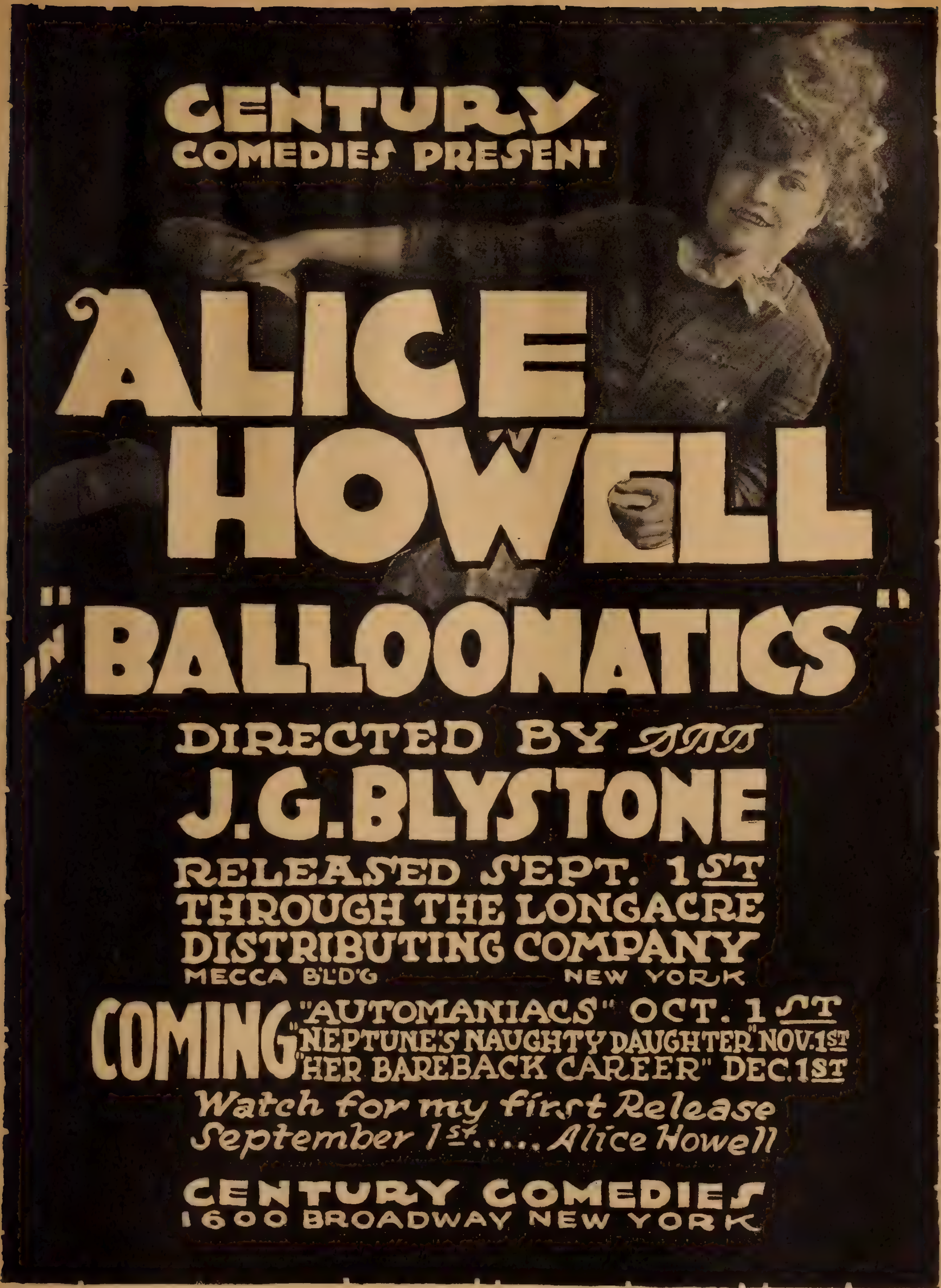
The problem of increasing the matinee business is one that engrosses the attention of every exhibitor. "The Charmer" offers the means of solving the problem for the day or days on which it is shown.

Although primarily produced for the entertainment of grown-ups, this Bluebird is particularly suitable for juveniles. The exhibitor should therefore announce that children would be admitted free to the matinee performances, provided each is accompanied by an adult. This will undoubtedly attract many mothers who otherwise would stay away.

Have the copy below multigraphed or printed on an ordinary one-cent postal and sent to all the people whose names are on your mailing list. The brevity of the message and the novel manner in which it is arranged will cause it to be read.

BLUEBIRD PHOTOPLAYS, Inc.

SHE'S COMING
TO-MORROW
ELLA HALL
IN
"THE
CHARMER"
BLUEBIRD
PHOTOPLAY
(Name here)
THEATRE
COME
AND BRING
THE FAMILY



CENTURY
COMEDIES PRESENT

"ALICE HOWELL

IN "BALLOONATICS"

DIRECTED BY

J. G. BLYSTONE

RELEASED SEPT. 1ST
THROUGH THE LONGACRE
DISTRIBUTING COMPANY
MECCA B'LD'G — NEW YORK

COMING "AUTOMANIACS" OCT. 1ST
"NEPTUNE'S NAUGHTY DAUGHTER" NOV. 1ST
"HER BAREBACK CAREER" DEC. 1ST

Watch for my first Release
September 1st.... Alice Howell

CENTURY COMEDIES
1600 BROADWAY NEW YORK

Longacre Distributing Century Comedies

THREE names are inextricably bound together in the film world. They are Alice Howell, Century Comedies, and Longacre Distributing Company. Alice Howell is going to make the Century Comedies, and Longacre is going to see that her big public has a chance to enjoy them. Their plans for doing so are all laid, and include some novel aids to exhibitors booking these super-comedies.

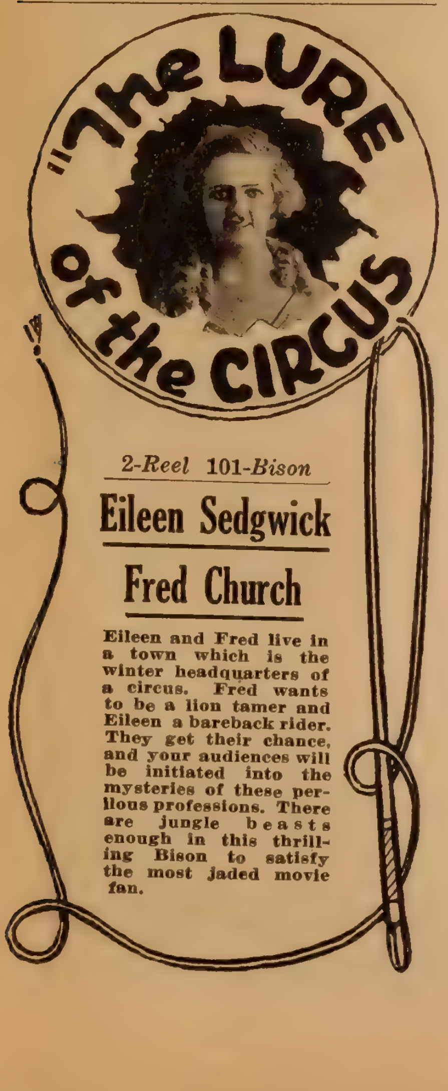
The Longacre plan calls for the devision of the territory into districts. The "district rights" will be sold in each of these divisions. The Century Comedies will be furnished to exhibitors regardless of any other service which he may be receiving, for Longacre has no connection whatever with any other film service. For the benefit of those purchasing district rights, Longacre designates a "district" as a town, or in the case of a large city, a section of the town, in which there is either one theatre which draws from the entire populace, or two or more theatres, which run in direct competition to each other, and to which only one of the so-called "first-run" of a picture can be sold. This constitutes the selling plan of Longacre, and the prices are already scheduled in every district.

Longacre exchanges have already been established in all the principal cities, Atlanta, Boston, Buffalo, Butte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Minneapolis, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, San Francisco, St. Louis, Toledo, Washington, D. C., Salt Lake City, Wichita, Milwaukee, Seattle and Spokane among them. Screenings are held in all the districts in these cities, and tremendous enthusiasm for the Alice Howell productions has already been shown.

As part of its service, Longacre issues a clever campaign book, called "The Boost-'Er Book," which is filled from cover to cover with publicity stunts, press stories, talks on comedies as a program feature, descriptions of the novel and original advertising matter, and every help known to the trade. There is also a folder, gotten up in brand-new style, announcing the new series of Centuries, which has been mailed to every exhibitor. If your name has been overlooked, write to 1600 Broadway, and the oversight will be rectified at once. A wonderful line of advertising material of all kinds has been prepared, including life-sized cut-outs of the famous comedienne, novel heralds—the first a balloon to advertise the first comedy, "Balloonatics."

The purpose of Longacre is to issue twelve of these super-comedies, featuring Alice Howell, every year. At least ten are guaranteed, and every effort will be made to have twelve appear on the first of every month. The first, "Balloonatics," is scheduled for September first. "Automaniacs" follows on October first; "Neptune's Naughty Daughter" on November first, and "Alice of the Sawdust" on December first.

It is unnecessary to say very much about the star, Alice Howell. Her work, and the immense popularity she has won by it, speaks loudly for her. Her rise in the comedy world has been meteoric, and she has gained in record-breaking time the proud position of "funniest woman in pictures." Her director, who has been largely responsible for her success, is J. G. Blystone, one of the greatest comedy men in the game, a producer whose sense of the ridiculous is developed to the nth degree, and whose success with this type of picture has been phenomenal. Miss Howell and Mr. Blystone form one of those ideal combinations of star and director, who understand each other.



Eileen and Fred live in a town which is the winter headquarters of a circus. Fred wants to be a lion tamer and Eileen a bareback rider. They get their chance, and your audiences will be initiated into the mysteries of these perilous professions. There are jungle beasts enough in this thrilling Bison to satisfy the most jaded movie fan.

Teaser Campaign for "The Voice on The Wire" (Continued from page 30)

ous person, and it is found that the cause of death is what is known as the "Sen Si Yao," a little-known form of jiu-jitsu. The evidence now points to some Oriental as the culprit, and, although the detective and his assistants were assailed in the dark, no one so far has been captured.

July 21, *Evening Express.*

The Voice on the Wire.

News respecting the great American mystery are very difficult to obtain, but we hear that a terrible struggle has been going on from day to day between them, detectives and the police on one hand and the band of crooks on the other. Notes, apparently from the chief of the gang, have been found signed "Laschas," and the famous detective's female assistant, known as "Polly," has been captured, and, on being put into a trance, is ordered to kill John Shirley, the detective.

July 23, *Evening Express.*

The Voice on the Wire.

The latest news respecting this absorbing mystery is that when Polly, the female detective, while in a trance was about to shoot John Shirley, the great detective, the latter, by means of hypnotism, overcomes her stupor and brings her back to her senses. Later he hears from her a meeting of the whole gang, who will be masked and admitted to their meeting-place by giving the password, "Thumb." Shirley goes to the meeting masked, and while there, a mysterious message comes that there is a traitor present. All are ordered to unmask. Shirley then fires his revolver and the police rush in. All are captured except Red Warren, who knows the secret. There now seems some prospect of the authorities overcoming the "Voice on the Wire" gang.

July 24, *Evening Express.*

The Voice on the Wire.

Developments have now gone on at a great pace since we last heard news of this great mystery. The "Voice" has claimed its fifth victim in a wealthy financier, named Thomas Welsh, and in a scuffle Red Warren, who knew the secret, has been killed by his own master. This stroke seems to have almost brought the mystery to an end, for the "Voice" has announced its intention of telling the truth by writing in on a paper at twilight. Here our information is broken off.

PRISCILLA DEAN TURNS THE TABLES

PRISCILLA DEAN, the pretty and popular star of the Universal serial, "The Gray Ghost," recently turned the tables on a number of her fellow workers at the opening performance of the serial at the Symphony Theatre, one of the largest theatres in Los Angeles.

Miss Dean was discovered in the audience by Stuart Paton, the director of the picture, Gene Gaudio, the chief cinematographer, and Eddie Polo, one of the leading players with Miss Dean. The three sought out Charles Gates, manager of the theatre, and suggested that he ask Miss Dean to address the audience.

So, between the first and second reels of the serial, the manager announced that Miss Dean was in the theatre and would make a speech. This came as a complete surprise to the leading lady, but she was not unaccustomed to impromptu speeches, and obliged with good grace, her appearance upon the stage being greeted with tumultuous applause.

Miss Dean had seen her co-workers arranging her speech with the manager, and at the conclusion of her talk she announced that Director Paton also would make a speech. It was up to Paton to follow the gracious example set by his leading lady. Then Miss Dean called upon Polo and Gaudio, and they just had to "follow suit."

At the studios the next morning the three started to scold Miss Dean for calling upon them without warning.

"Tut! and two tuts!" exclaimed the vivacious star. "How much warning did you give me when you arranged my appearance with Mr. Gates?"

"WHY THEY LEFT HOME."

By Carl Laemmle.

Joker Comedy Produced by W. W. Beaudine from a Scenario by C. B. Hoadley.

CAST.

Ira Dewberry	Wm. Franey
Mary Mandrake	Zasu Pitts
Flossie Flatter	Lillian Peacocke
Jack Dawson	Milburn Moranti
Character Man	Burt Law
Ira's Father	Bobby Mack

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"We will get the oil here, Flossie, dear."

"And who is that strange human in charge?" responds Flossie, a marvel of French clothes.

"It" is Ira, employed at the oil station, and when Flossie and Jack drive on Ira falls in love with Flossie, who has given him her card, much to the amusement of Jack. Ira soon thereafter announces to his father that he is going to the city and does. Mary, his ex-fiance, discovers he had gone to the city and consoles the father of Ira by announcing that she, too, is going to Calixo to bring Ira home. She is secretly in love with Jacky, the leading man.

The reason young men leave home.

In the city Ira meets Hank, a property man in a theatre, who invites Ira to come with him behind the scenes. Mary has wandered into the same theatre. Ira has a varied experience behind the scenes as the performance starts. A drama, entitled "The Salary of Sin," is on, and during the action Jack threatens Flossie if she does not marry him. Flossie promptly scorns Jack, and Jack thereupon promptly steals a sum of money from a desk, places it under a rug and dramatically accuses Flossie of stealing it. Ira is viewing the performance back stage and recognizes the principals. He takes the action literally, as does Mary, in the orchestra section. Ira has seen Jack place the money under the rug. It looks black for the accused Flossie, but Ira rushes on the stage, interrupts the performance and accuses Jack of stealing the money. There follows a struggle, much to the amusement of the audience and the consternation of Mary, who flees the theatre. Ira is thrown out of the stage door and, explaining to Hank, is told that Flossie has children older than Ira and has been married three times. Ira is disillusioned and Mary, happening on the scene at just this critical period, the twain are reunited—happier and—wiser.

FAMOUS SERIAL DIRECTOR IN BUTTERFLY.

(*Continued from page* 20)

a fifth continued photoplay to Ford.

"Lucille Love," his first success, was one of the very earliest of this form of photoplay entertainment, and it has been shown all over the world, wherever the motion picture screen has penetrated. This was followed by "The Broken Coin," another hit. "Peg o' the Ring," a circus story, came next, followed by "The Purple Mask," which was completed only a short time ago. The nature of the next serial has not been disclosed, as it will be a long time before the release of the first episode. In the meantime, Ford has been busy with this Butterfly, and several other pictures which will be set for release later.

"Who Was the Other Man?" is a story which will find special favor just now, dealing as it does with the machinations of the foreign spy system in America.

"A Gale of Verse"

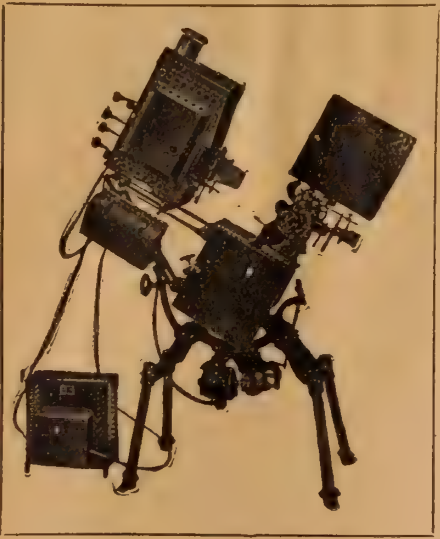
If you want to show one of the funniest comedies ever filmed, book this one-reel Joker comedy. You'll find

Gale Henry
A Gale of Laughter

She goes to the city to become a writer and insists on reading her "poetry" to every one. To get rid of her she is sent to a deserted house. There she discovers a band of counterfeiters, reads poetry to them till they are helpless and collects a reward. It's a scream.

Released Week of September 3

"SEVENTEEN YEARS OF KNOWING HOW"



WHEN YOU ARE INTERESTED IN LONG DISTANCE PROJECTION OF MOTION PICTURES, THINK OF THE RECORD MADE BY

Power's Cameragraph

AT MADISON SQUARE GARDEN, NEW YORK CITY

300 FOOT THROW
34 FOOT PICTURE

Nicholas Power Company
90 Gold Street New York City

Three Reel Gold Seal Feature.

Released Week of September 3.

Lon Chaney "The Empty Gun" *Claire McDowell*

Here's quality for you, Mr. Exhibitor. Lon Chaney, who has played leads and heavies in some of the finest long features ever produced, has a strong part with Claire McDowell in "The Empty Gun," a story of the West. In rivalry for Claire, Lon shoots his partner and tells the girl "the desert got him." They are married and Lon becomes an express messenger. He hides a gold shipment in his home, gives Claire an empty gun (she thinks it is loaded), and leaves the house in a terrible storm. A stranger, seeking refuge, proves to be the lover she supposed to be dead. Later a robber attempts to steal the gold; the lover comes to Claire's rescue after she has attempted to use the empty gun. The robber is killed and proves to be Lon himself, the victim of his own villainy. A wonderful picture, tense and gripping. Book this through any Universal Exchange.

Musical Setting for "Straight Shooting" Butterfly Production

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Theme—"ILLUSION," Intermezzo (2-4 Moderato) by Bustanoby.

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	3 Minutes	Woodland Whispers (Characteristic) by Czibulka
T	Joan, the Homesteader's Daughter	2 Minutes	Canzonetta (Allegretto Moderato) by Godard
T	Danny Morgan a Puncher	2 Min. & 50 Sec.	.... Theme
T	You Boys Wait for Orders	1 Min. & 25 Sec.	Western Moderato by Bach
T	They Say He's Hangin' Around, etc. ..	1 Min. & 20 Sec.	.........Repeat Theme
T	The Buckhorn Bar..	1 Min. & 40 Sec.	Piano Solo, improvise to action
T	Not Far From Town, etc.	2 Min. & 10 Sec.	The Eagle (A Western Episode) by Bendix
T	Cheyenne Harry Arrives at Diablo....	1 Min. & 15 Sec.	.... Storm Furioso
S	Interior of Barroom.	4 Min. & 5 Sec.	Forest Whispers(Morceau Characteristic) by Losey
	Note: Tympany Rolls during exterior storm scenes.		
T	Even at Drinking, etc.	3 Minutes	Yelva Dramatic Overture) by Reissiger
S	The Fight	3 Min. & 20 Sec.	.......Hurry to action
T	War On the Settlers Started	3 Minutes	Serenade (Dramatic Moderato) by Widor
T	One of Flint's Killing	45 Seconds	.... Theme
T	The Second Day of Hostilities	5 Minutes	.....Continue to action
S	Old Man Being Carried Into House...	3 Minutes	At Sunset (4-4 Moderato) by Brewer
S	Interior of Barroom.	1 Min. & 20 Sec.	.....Continue to action
T	Tell Flint Him and Me, etc.	3 Min. & 45 Sec.	Zephyr (A Western Episode) by Trinkaus
S	Both Men with Rifles	2 Min. & 45 Sec.	.... Silence
S	Shots Are Fired.....	5 Seconds	.... Produce effect
S	After Shots	1 Min. & 20 Sec.	Dramatic Andante No. 5 by Ascher
T	That Night the Cattlemen	2 Min. & 15 Sec.	Western Allegro by Winkler
T	Flint and His Men Are Coming	5 Minutes	The Lion Chase (Grand Galop) by Koelling
S	Shots Are Fired.....	4 Min. & 30 Sec.	......Hurry to action
S	After the Fight......	2 Min. & 40 Sec.	Adoration (4-4 Andante Moderato) by Barnard
T	On the First Day of Freedom	6 Min. & 25 Sec.	.... Theme

Musical Setting for "The Charmer" Bluebird Picture

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Theme—"ROMANCE" (Andante Sostenuto) by Karganoff.

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 10 Sec.	Rustles of Spring (Dramatic Agitato) by Sinding
T	Charlotte Witney, etc.	2 Min. & 45 Sec.	At Sunset (4-4 Moderato Grazioso) by Brewer
T	On the Great White Way, etc.	2 Min. & 25 Sec.	Lanette (Valse Lente) by Henton
T	Here Is a Real War Orphan	2 Min. & 10 Sec.	Debutante, Waltz, by Santelman
T	Home! I Have No Home	3 Minutes	Reverie (4-4 Andante) by Vieux Temps
T	Is Mrs. Whitney Home?	3 Min. & 35 Sec.	L'Adieu (Dramatic Melody) by Favarger
T	In Her New Home, Ambrosio, etc.	5 Min. & 40 Sec.	Sweet Jasmine (Allegretto) by Bendix
T	The Whitney Home In Pantucket	2 Min. & 50 Sec.	Les Sylphes (Valse) by Bendix
T	I Bet You're Afraid.	3 Min. & 35 Sec	Essence Grotesque (Mysterioso) by Lake
T	Are You a Real Prince?	2 Min. & 10 Sec.	.... Theme
	Note—Watch for "Church Bells" important effect.		
T	Will You Come Again?	2 Minutes	Serenade (3-4 Allegretto) by Chaminade
T	The Office of a Specialist	2 Min. & 25 Sec.	Pensee, Intermezzo (6-8 Largo) by Godard
T	Two Starved Little Hearts	2 Min. & 25 Sec.	.... Theme
S	Automobile On Road	3 Min. & 25 Sec.	Romanze Op. 40 (4-4 Moderato) by Beethoven
T	I Had a Fairy Princess, etc.	4 Min. & 40 Sec.	Fairy Tales (Characteristic) by Komzak
S	Girl In Bed	2 Min. & 25 Sec.	Albumleaf (4-4 Andante) by Kretschmer
T	Pantucket Was Also, etc.	4 Min. & 45 Sec.	Fantasia (Melodious) by Bach
T	Why, I Wrote Him a Letter	5 Minutes	Awakening of Spring (4-4 Dramatic Andante) by Bach
T	We Almost Had a Trial	2 Min. & 50 Sec.	.... Theme

Musical Setting for Universal Pictures Released in the Week of August 27th

GOLD SEAL—"The Winning Pair"..(3 R.)

REEL I.

1. *"Pastel Menuet"* by Paradis, until "Preparations for the trip." 2. *"Cazonetta"* by Godard, until "The seaside may be a good place." 3. *"Love's Conflict"* (3-3 Moderato) by Tobani, until "At the house party." 4. *"In the Glade"* (2-4 Allegretto) Scherzando by Gruenwald, until "Father has had a relapse." 5. *"Sempre Giovanni"* Intermezzo, (2-4 Allegro, by Brooks.

REEL II.

6. Continue *"Sempre Giovanni"* until "An ambitious hotel clerk." 7. *"Bowl of Pansies"* (4-4 Moderato) by Reynard, until "Early in the morning." 8. *"Budding Roses,"* Valse Caprice, by Kretschmer, until "An hour later." 9. *"Basket of Roses"* (4-4 Moderato) by Albers, until "Somebody's drowning." 10. *"Zigzag,"* Intermezzo, (2-4 Allegretto) by R. Ferber until end Reel 2.

REEL III.

11. *"Reverie"* (4-4 Andante) by Vieuxtemp, until "Charles Fox, foreign representative." 12. Valse from Sympony in E minor by Tschaikowsky until "The last day of grace." 13. Hurry to action until "I'll get an officer." 14. *"Chanson Joyeuse"* (Allegro) by Ravina, until end.

NESTOR—"The Night Cap".....(Comedy)

1. *"I Called You My Sweetheart"* (Popular medley waltz). 2. *"Somewhere On Broadway"* (Popular Trot) until end.

JOKER—"Why They Left Home"..(Com.)

1. *"Joker March,"* by Lake. 2. *"The Road That Leads To Love,"* (Popular hit) until end.

JOKER—"Busting Into Society"...(Com.)

1. *"Folle Extase," Waltz.* 2. *"Love Is So Fickle,"* (Popular Waltz) until end.

BISON—"Jungle Treachery"......(2 Reels)

1. *"Rosemary,"* Reverie, by Barton, until "Betty Briggs, a child of nature." 2. *"Alita"* by Losey, until "Bob heads an expedition." 3. *"Souvenir"* by Drdla, until "I'm going to take a stroll," etc. 4. *"Dramatic Tension"* by Winkler, (Watch shots) until "When twilight spreads its glory." 5. *"Romance"* by Morse, until end of Reel 1.

REEL II.

6. *"Dramatic Tension No. 1"* by Ascher, until "Lookout for the natives." 7. *"Moderato Agitato"* by Becker, until "The Englishmen have come back." 8. *"The Tempest"* (A long hurry) by Lake, (Watch explosion) until "I want Betty." 9. *"Longing,"* by Bendix, until end.

L-KO—"Props, Drops and Flops" (2-Reel Comedy).

1. *"Sliding Jim,"* (A Rag), by Losey. 2. *"Who's Who,"* (Popular One-Step) until end of Reel 1.

REEL II.

3. *"Naughty Naughty"*, (Popular One-Step). 4. *"Jazz Band,"* (Popular Rag) by Lake, until end.

"The VOICE on the WIRE" SAYS-

You Exhibitors who are looking for a powerful fifteen-weeks' serial—one that will keep the crowds coming in every week—a drama of mystery and love, book "The Voice On the Wire" and

BOOK IT NOW

Ben Wilson

Neva Gerber

Jos. Girard

Directed by

Stuart Paton

FROM THE NOVEL BY
EUSTACE HALE BALL

The powerful cast of well-trained actors put each episode over with a sizzle and bang. Few serials have enjoyed the immense popularity which has been freely given to "The Voice on the Wire." Book it to-day for your crowd. Use the big ad book that shows you how to put this serial over in a money-winning manner. Get in touch with your nearest exchange and arrange for booking, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"SCANDAL EVERYWHERE."

By R. A. Dillon.
Victor Comedy, featuring Max Asher.
Scenario by R. A. Dillon.
Produced by Craig Hutchinson.

CAST.

The Western Man	Max Asher
The Soubrette	Gladys Tennison

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

Hello, dearie, Tee—hee; Tee—hum."

"You're one peacherino—ha—ha—ho—hum."

Obviously the soubrette in the country hotel is flirting with a guest. The manager tells the detective to watch her, and she is bawled out for her acts. She leaves the hotel and outside meets Max and his wife, who have just arrived. She flirts with Max, and his wife catches them and, bawling Max out, pulls him into the hotel. Max goes to the hotel desk to register, and catches the detective watching him. He slams the detective's head on the hotel desk and, going upstairs, shoots at him when he sees the detective examining the register for his name.

"Shush, shush, ghosts!"

The detective, sore at the shot, grabs a water pitcher to throw it at Max, who, being a crack shot, shoots the pitcher out of the detective's hand. Max goes to his room, while the detective, to spy upon him, bores a hole from the room above and sends the plaster down on Max. Max shoots up at the ceiling, and then goes upstairs, to find the soubrette in the room, she returning after the detective vacated it.

She invites Max in, and he orders refreshments when the bell hop comes in answer to Max's shooting at the push button in the room and knocking the bell off the wall in the lobby. The detective takes the bell hop's uniform and, disguising himself, serves the drinks. Instead of a horse's neck drink he brings up the head of a horse (papier mache), and Max starts shooting at him.

The detective runs out and tells Max's wife where her husband is. She goes to the room, and asks Max who is paying for the liquor. Max looks for his money and finds it gone. The soubrette who has taken it shoves the money in the detective's pocket, and Max, finding it there, starts shooting at him. They go down in a chase to the lobby where, back to the room again, Max jumps at the chandelier where the detective is hanging, and, missing the detective, hangs there and falls with the chandelier to the floor.

He goes right through the floor, down into the dining room where people are eating. He goes right through the dining room table and into the lobby where some cops mistake him for the detective, and he flees, followed by everyone. Max doubles on them, then meets his wife. That lady proceeds to take good care of him in a way he did not expect.

LIBERTY

FEATURING

Marie Walcamp and Eddie Polo

More Popular Than Ever

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"LIBERTY" is packed with thrills—dare-devil flirtations with death—blood-curdling action. It makes the most hardened fan gasp with its speed — pep — and punch. Book it through your nearest Universal Exchange, or get in touch with UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The finest writer in the world can't describe an industry so that the reader will actually see the wheels go around. But your patrons can see the wheels go around and every other part of a manufacturing process through

Universal SCREEN MAGAZINE

HOLD A SCREEN MAGAZINE NIGHT. Set aside one night each week and call it your MAGAZINE NIGHT. Start with a feature—then run SCREEN MAGAZINE—and close with a comedy.

This will give your audience in picture form the same kind of material they would get by purchasing a printed magazine—except that your MAGAZINE NIGHT will be far more interesting to them.

Try out this idea. If your nearest Universal Exchange hasn't a print, fill in and return the coupon.

Universal Screen Magazine,
1600 Broadway, New York City:
Gentlemen—Send me at once Free Booklet Weekly Service of Universal Screen Magazine.

Name ....
Theatre ....
Town ....

READ THESE

CAN'T BUCK BLUEBIRDS.

Bluebird Photoplays, Inc.,
Dallas, Texas:

Gentlemen—We beg to advise we think Bluebird Photoplays are the thing. In fact, we will take a Bluebird feature and compete with any other class of film. One competitor told your representative as well as others that it was useless to try to go against Bluebirds.

Yours very truly,
REESING & COMPANY,
Per C. H. Reesing, Mgr.
Dallas, Texas.

THIS IS The Mysterious Lucky Card
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It's Your TRUMP CARD

BLUEBIRDS BALANCE.

Bluebird Photoplays, Inc.,
New York, N. Y.:

Gentlemen—As to our opinion of Bluebirds, I can freely give you this and give it to you honestly. About six months ago we tried out two or three of your pictures, included in which were "The Eye of God" and "Love's Lariat." They gave such universal satisfaction that we have been using them almost exclusively ever since for our Wednesday and Thursday program, although there have been a few cases where we have laid them off to play some special features or other brands.

We use the Triangle on Monday, Tuesday, Friday and Saturday, and frankly, I feel that the Bluebird pictures balance out a week that it would be hard to replace with any other two programs.

Yours very truly,
C. A. LICK,
Mgr. New Theatre.
Fort Smith, Ark.

"THE NIGHT CAP."

By VIRGINIA KIRTLEY.

A Nestor Comedy featuring Eddie Lyons, Lee Moran and Edith Roberts in a Hawaiian impersonation. Directed by Roy Clements.

CAST.

Eddie Latelywed	**Eddie Lyons**
Edith Latelywed	**Edith Roberts**
Lee Malatrops	**Lee Moran**

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"Good-bye, darlint, I won't be late, Ducky. Play with mama till your daddy returns. O—it's awful, lodges —to call a chap from his wif-ie."

"Don't be late, Dearie," Edith responded, then tore to mamma's—a suspicious mama with bangs.

Meanwhile, merrily at the "club," was Eddie greeted by friends, and they settle down to an evening of billiards—the pretext to wifie of the "lodge" a million leagues away.

Look whose here!

At Edith's mother's the two women settle down to a quiet evening, except for the continual stream of advice and warning against the "wiles" of husbands that flows from the voluble mouth of the worldly-wise mama.

Time passes quickly and midnight finds the boys at the club somewhat unsteady—with divers high-balls to their credit. They leave and, finding the last car gone, they commandeer a cab which stands alone, the driver having left it temporarily. The drive home is productive of highly laughable incidents and, arriving at Eddie's house (he having invited Lee to spend the night), Eddie discovers that he has forgotten his key and the couple attempt to get in via the window. A policeman, on the watch for burglars, sees them thus employed and is about to run them in when he recognizes Eddie and helps him—and his pal—through the window. Inside, Eddie finds that he has but one clean pair of pajamas, so Lee dutifully dons Edith's lacy night-gown.

Edith and her mother meanwhile have wearied of waiting and start home. By the time they arrive the boys are fast asleep. They go in and Edith sees the arm and head of Lee, who has put her nightcap on, and immediately thinks the worst. Eddie wakes up, grabs a pistol, thinking burglars are in the house and, seeing his wife, he drops the pistol and starts to embrace her. But mother-in-law is on the job. She picks up the gun and takes a shot at the form in bed. Lee jumps up, explanations are in order and mama's plans and suspicions are completely foiled with the happy couple embracing with the "never-never-again" expression.

THE EAGLE'S WINGS

It's a vivid — swift—smashing drama. It's a thundering message for everybody, everywhere. It has a tremendous drawing power that means many dollars for every Exhibitors who books it.

This noble, patriotic drama has received the finest praise from high government officials at Washington, D. C. It is

Supported by The Daughters of American Revolution

through their National President. It has been endorsed by patriotic societies wherever shown.

"The Eagle's Wings" is a Special BLUEBIRD production. It will pull in the crowds at a REPEAT BOOKING as it did on the first showing. Don't pass it up. BOOK IT TODAY. Do your bit and get your bit through booking "The Eagle's Wings" from your nearest BLUEBIRD Exchange, or

BLUEBIRD
Photoplays (Inc.)
1600 Broadway, New York.

LIKE A WHITE MAN.

Bluebird Photoplays, Inc.,
Detroit, Mich.:

Gentlemen—I want to thank you personally for the courtesies extended to me, and further I want to say that you certainly treat an exhibitor like a white man, and further still, your Bluebird photoplays are the best bet for business producers for any theatre.

Yours truly,
O. E. BRUNE,
Mgr. Lincoln Theatre.
Paulding, Ohio.

WOULD USE THREE A WEEK.

Bluebird Photoplays, Inc.,
Dallas, Texas:

Gentlemen—We wish to state that we are under many obligations to Mr. Salles, who has been after us a long time to give the Bluebirds a trial. At last we decided to try any thing one time, and if it tasted good, then try it some more. The result is, we are still running Bluebirds twice a week, and if we could run on Sundays, then we would have a Bluebird picture on that day.

Very respectfully,
RUNNELS & JONES,
Mgrs. Yale Theatre.
Groesbeck, Texas.

NOT A BAD BLUEBIRD.

Bluebird Photoplays, Inc.,
Chicago, Ill.:

Gentlemen—After having shown so many of your productions, I know just why it is that "If it's a Bluebird, it's got to be good." It's because of your other slogan, "The Play's the Thing." I've shown practically every feature program on the market. At times the quality of these programs are wonderful. Then again they come pretty bad. In other words, they have no consistent quality. On the other hand, I can't remember having shown a single bad Bluebird in the last three months. Picture for picture, they are away above the other in quality. In other words, Bluebirds can be depended upon for the quality that brings my photoplay patrons back.

Sincerely yours,
H. SCHOENSTADT & SONS,
Theatrical Enterprises.
Chicago, Ill.

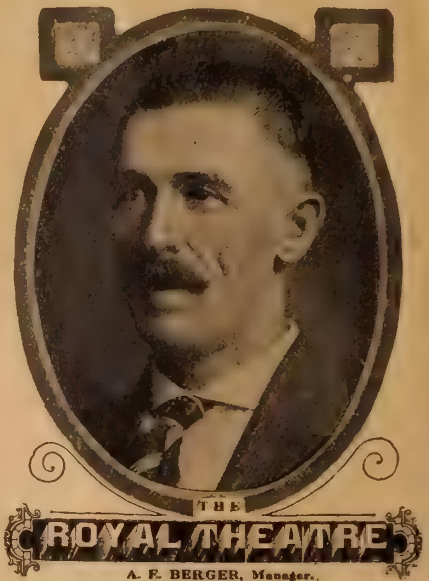
ENJOYED IT.

Bluebird Photoplays, Inc.,
Dallas, Texas:

Gentlemen—We showed the first Bluebird the other night, and will say that it sure was a fine one, as our patrons all stopped when they came out and spoke about how they enjoyed it.

Yours very truly,
RUNNELS & JONES.
Mgrs. Yale Theatre.
Groesbeck, Texas.

BLUEBIRD Exhibitors everywhere praise productions which have made money for them and there is every reason why they should. And if they made money for them, they will do the same thing for you.



A. F. BERGER, Manager.,
713-715 Main St.
Tell City, Ind.,

PLEASES HIS PATRONS.

Bluebird Photoplays, Inc.,
Indianapolis, Ind.:

Gentlemen—I desire to state at this time that we are more than pleased with the Bluebird picture, and it seems to please my patrons very much. They are getting better all the time. Best wishes.

Very truly yours,
A. E. BERGER,
Mgr. Royal Theatre.
Tell City, Ind.

CONSISTENTLY GOOD.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.:

Gentlemen—Please accept my congratulations upon the excellence of your Bluebird Photoplays. I have shown your Bluebirds in my theatre for some time, and find them consistently good—not a good one now and then, but always good, and they always please my patrons, which is the best indication that I know of as to the absolute reliability of Bluebirds.

Your service could not be improved upon, as my reels always reach me promptly and in first-class condition.

Sincerely yours,
IRA ARONSON,
Mgr. Cameraphone Theatre.
Pittsburgh, Pa.

RAIN COULDN'T KEEP THEM AWAY FROM "HELL MORGAN'S GIRL."

Bluebird Photoplays, Inc.,
Los Angeles, Cal.:

Gentlemen—Last evening I completed an engagement of three days on the Bluebird photoplay, "Hell Morgan's Girl," with Dorothy Phillips as the star. It rained hard every one of the days, so bad each evening I did not look for even ordinary business, but was compelled to hold out people for each second performance each evening long before the usual time and did a packed business every day. I did not advertise it any stronger than for ordinary attractions.

The play: Fine! Splendid acting in every role, never had a photoplay with better selected cast. Parts very difficult, but handled superb throughout. Dorothy Phillips, the star, is perfectly w-o-n-d-e-r-f-u-l as the girl and Queen of the Coast. You could not get better lines than you have on advance advertising, for my patrons fairly loved her, even though they knew it was a terribly distasteful role she had to assume. Her support as stated above was perfect, and each principal deserves highest praise. You may book me a return appearance as soon as you have open time.

Sincerely yours,
JOHN M. ROOT,
Mgr. Strand Theatre.
Pasadena, Cal.

FOLLOWED ADVERTISING.

Bluebird Photoplays, Inc.,
Dallas, Texas:

Gentlemen—We have noticed with interest your "Establish a Bluebird Day" advertising, and beg to advise that since your first release, we have not missed one, and by following your advertising policy have made it by far the best day we have. The program, we consider, is excelled by none, and our patrons always ask for more like them.

Yours truly,
REEDER-COHEN THEATRES.
Ballinger, Texas.

ENTITLED TO SUCCESS.

Bluebird Photoplays, Inc.,
Denver, Colo.:

Gentlemen—I take great pleasure in writing you that the Bluebirds you have been sending us every week are looked for by our patrons and greatly enjoyed by them.

The photography, stories and characters are of the best and for real entertainment we like them better on each release. You are certainly entitled to great success.

Yours truly,
EDW. ANDERSON,
Mgr. Grand Opera House.
Pueblo, Colo.

"Busting into Society"

By TOM GIBSON.

Joker Comedy, featuring Gale Henry and directed by Allen Curtis.

CAST.

Lizzie	Gale Henry
Rupert	Milton Sims
"Lonesome" Larry	Charles Dorien
Father	Charles Haeffli
Mother	Mrs. George Hernandez

(Copyright 1917, Universal Film Mfg. Co.)

"Lizzie, I love you. I am only an honest hod-carrier. But—I get my pay envelope Saturday—will you?"

"Kindly remove yourself from my train."

"Well, of all the ignorance. Me—a fine lady I want to be. Look at them fashion plates. Nix, kid, on that dope."

But he helped her hang the clothes on the line until it broke, and then they repaired to the kitchen, where the feminine head of the family, very much the worse for wear, hung over the ironing board. Lizzie would not hear the pleas of her Rupert. There must have existed in her mind some faint premonition of the riches to be hers, for, a few minutes later, the male head of the family, also very much used, burst in upon the group with the startling information that his lottery ticket had copped the grand prize and that thereafter no more ironing boards for them.

Rupert and his hod were quickly relegated to the back yard by Papa, and he and Lizzie, with, of course, Mama, went to live in a brownstone front. They wanted to get into society bad. So when the Grand Duke Larry comes along they plan a big feed for him, with views of coronets and whatnots in the family. Larry, however, has his eyes only on their jewels, and after giving the silver the once over and dining in state, he holds them up and is about to make a get-away when the trusty hod-carrier looms on the scene.

He has, in all truth, been sticking around Lizzie pretty much despite being thrown out of the back, front and side doors a couple of dozen times, and when he sees the Grand Dooke's change of front he hops through the window and makes him come through. He covers him with the bread knife until the arrival of the officers of the law, and then the reunited family sit down and do justice to the rest of the ducal dinner, with Rupert the prospective son-in-law and hero of the hour.

HELL MORGAN'S GIRL"

FEATURING

DOROTHY PHILLIPS

Dorothy Phillips will keep any audience on the keen edge of expectancy with her brilliant work in "Hell Morgan's Girl." This immense story of the notorious Barbary Coast, in San Francisco, at the time of the great earthquake and fire, is so big—so gripping—so dramatic that it has crowded the house at every performance and proved to be a stronger attraction than the combined efforts of all other popular stars.

If You Have Shown It -- Book It Repeat

We don't need to tell the Exhibitor who has already shown "Hell Morgan's Girl" to his people what a big money-maker it is. He knows. But to such an one we now say: "The time is ripe for you to BOOK IT REPEAT." Get in touch with any Bluebird Exchange, or

Bluebird Photoplays, Inc.

1600 Broadway, New York

REVIEW OF UNIVERSAL PAST RELEASES

GOLD SEAL.

JULY—
24—**A Soldier of the Legion**................(3-Reel Drama)
Irene Hunt-Leo Pierson.
31—Neal Hart in "Right of Way Casey"
AUGUST— (3-Reel Western Comedy-Drama)
14—**A Wife's Suspicion**........................(3-Reel Drama)
Betty Schade-Val Paul.

IMP.

JULY—
1—*A Double-Topped Trunk*..........................(Drama)
8—*The Girl In the Limousine*....................(Drama)
15—*Hatton of Headquarters*...........................(Drama)

STAR FEATURETTE.

AUGUST—
2—Cleo Madison in 'The Woman Who Would Not Pay" ....(2-Reel Society Drama)
9—Mary in "The Untamed"........................(2-R. Dr.)

BISON.

JULY—
7—Harry Carey in 'The Wrong Man" (2-R. West.)
14—Neal Hart in "Double Suspicion" (2-R. West.)
with *Janet Eastman.*
AUGUST—
16—Harry Carey in Cheyenne's Pal (2-R. West. Dr.)

L-KO.

JULY—
25—**The Sign of the Cucumber**............(2-R. Comedy)
Bob MacKenzie, Eva Novak and Chas. Ryckman.
AUGUST—
1—**Blackboard and Blackmail**............(2-R. Comedy)
Phil Dunham, Lucille Hutton, Merta Sterling.
8—**The Little Fat Rascal**................(2-Reel Comedy)
Phil Dunham-Merta Sterling.
15—**Rough Stuff** ....(2-Reel Comedy)
Dan Russell-Gladys Varden.

BUTTERFLY.

JULY—
23—**The Double Standard**..................................(5 Reels)
Roy Stewart-Joseph Girard.
30—**A Wife on Trial**.......................................(5 Reels)
Mignon Anderson-Leo Pierson.
AUGUST—
6—Ruth Stonehouse in "Follow the Girl" (5 Reels)
Roy Stewart.
13—Jack Mulhall in "The Midnight Man" (5 Reels)

JOKER.

AUGUST—
9—*O-My, the Tent Mover*..............................(Comedy)
11—*The Vamp of the Camp*..........................(Comedy)
16—*Out Again, In Again*...............................(Comedy)
18—*Back to the Kitchen*...................................(Comedy)

NESTOR.

JULY—
24—*Seeing Things* ....(Comedy)
31—*Married by Accident*...............................(Comedy)
AUGUST—
7—*The Love Slacker* ....(Comedy)
14—*The Rushin' Dancers* ....(Comedy)

POWERS.

AUGUST—
4—*The Good Liar*......................................(Com. Cart.)
and *In Monkeyland* ....(Educational)
11—*Seeing Ceylon with Hy. Mayer*....(Travelaugh)
18—*Doing His Bit*....................................(Com. Cart.)
and *Algeria Old and New*.........................(Scenic)

REX.

JULY—
12—**Three Women of France**..............(2-R. War Dr.)
Jack Mulhall-Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

JULY—
2—**"The Gray Ghost," Episode No. 2, "The Mysterious Message** ....(2 Reels)
Harry Carter, Priscilla Dean, Eddie Polo and Emory Johnson.
9—**"The Gray Ghost," Episode 3, "The Warning"** (2 Reels)
16—**"The Gray Ghost," Ep. 4, "The Fight"** (2 R.)
23—**"The Gray Ghost," Ep. 5, "Plunder"** (2 Reels)
30—**"The Gray Ghost," Episode 6, "The House of Mystery"** ....(2 Reels)
AUGUST—
6—**"The Gray Ghost," Episode 7, "Caught in the Web"** ....(2 Reels)
13—**"The Gray Ghost," Episode 8, "The Double Floor"** ....(2 Reels)

VICTOR.

JULY—
20—**One Bride Too Many** ....(2-R. Com.)
Matt Moore-Jane Gail.
27—Herbert Rawlinson in "Caught in the Act," with
Neva Gerber ....(2 Reel Com. Dr.)
AUGUST—
3—**Where Are My Trousers?**................(2-R. Com.)
Carter De Haven.
10—**Likes Babes in the Woods**........(2-R. Juv. Com.)
Violet MacMillan.
17—**The Brass Girl**................(2-Reel Comedy-Drama)
Matt Moore-Jane Gail.

UNIVERSAL ANIMATED WEEKLY.

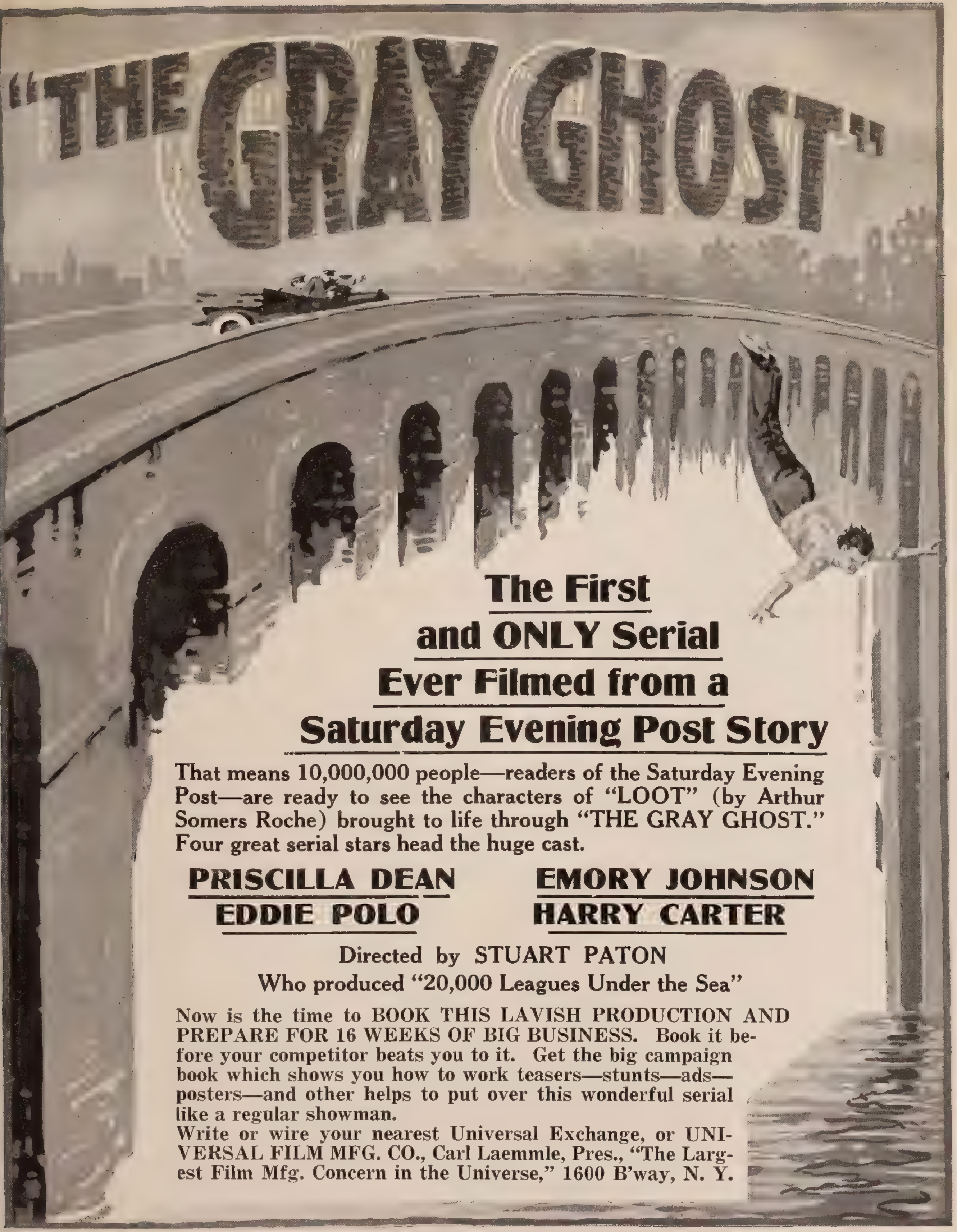
JULY—
25—*Animated Weekly, Vol. 2, No. 82*............(News)
AUGUST—
1—*Animated Weekly, Vol. 2, No. 83*............(News)
8—*Animated Weekly, Vol. 2, No. 84*............(News)
15—*Animated Weekly, Vol. 2, No. 85*............(News)

UNIVERSAL SCREEN MAGAZINE.

JULY—
20—*Universal Screen Magazine. Issue No.* 28.
27—*Universal Screen Magazine. Issue No.* 29.
AUGUST—
3—*Universal Screen Magazine. Issue No.* 30.
10—*Universal Screen Magazine. Issue No.* 31.
17—*Universal Screen Magazine. Issue No.* 32.

UNIVERSAL CURRENT EVENTS.

JULY—
21—*Universal Current Events. Issue No.* 10.
28—*Universal Current Events. Issue No.* 11.
AUGUST—
4—*Universal Current Events. Issue No.* 12.
11—*Universal Current Events. Issue No.* 13.
18—*Universal Current Events. Issue No.* 14.



"THE GRAY GHOST"

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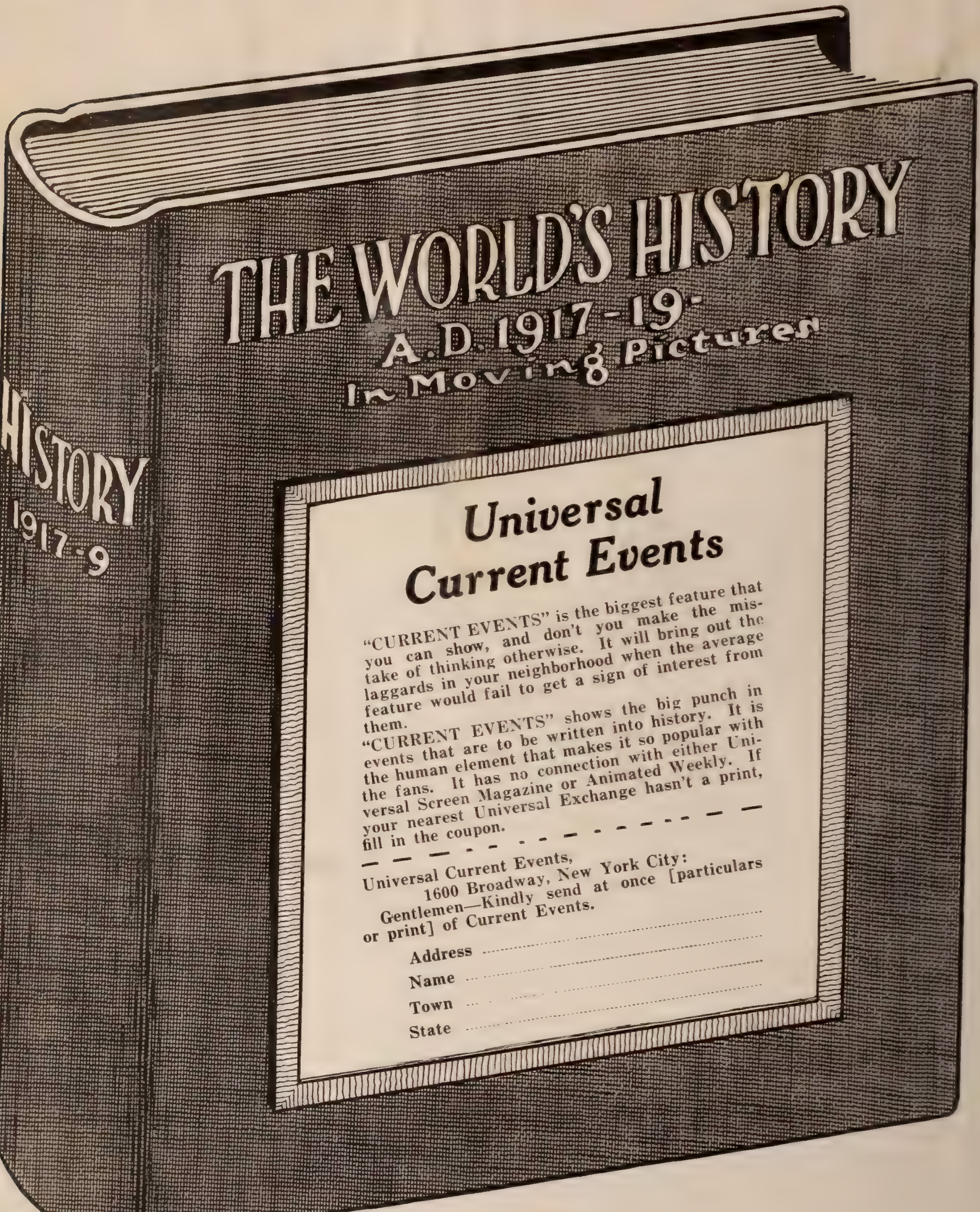
That means 10,000,000 people—readers of the Saturday Evening Post—are ready to see the characters of "LOOT" (by Arthur Somers Roche) brought to life through "THE GRAY GHOST." Four great serial stars head the huge cast.

PRISCILLA DEAN	**EMORY JOHNSON**
EDDIE POLO	**HARRY CARTER**

Directed by STUART PATON
Who produced "20,000 Leagues Under the Sea"

Now is the time to BOOK THIS LAVISH PRODUCTION AND PREPARE FOR 16 WEEKS OF BIG BUSINESS. Book it before your competitor beats you to it. Get the big campaign book which shows you how to work teasers—stunts—ads—posters—and other helps to put over this wonderful serial like a regular showman.
Write or wire your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 B'way, N. Y.



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"CURRENT EVENTS" is the biggest feature that you can show, and don't you make the mistake of thinking otherwise. It will bring out the laggards in your neighborhood when the average feature would fail to get a sign of interest from them.

"CURRENT EVENTS" shows the big punch in events that are to be written into history. It is the human element that makes it so popular with the fans. It has no connection with either Universal Screen Magazine or Animated Weekly. If your nearest Universal Exchange hasn't a print, fill in the coupon.

Universal Current Events,
1600 Broadway, New York City:

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THE
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WEEKLY

AUGUST 25.1917
VOL. 5. NO. 2

Price
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Bluebird Star ~ The "Man *with the* Winning Smile"

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"A Stormy Knight"

An Unusual Romantic Comedy-Drama

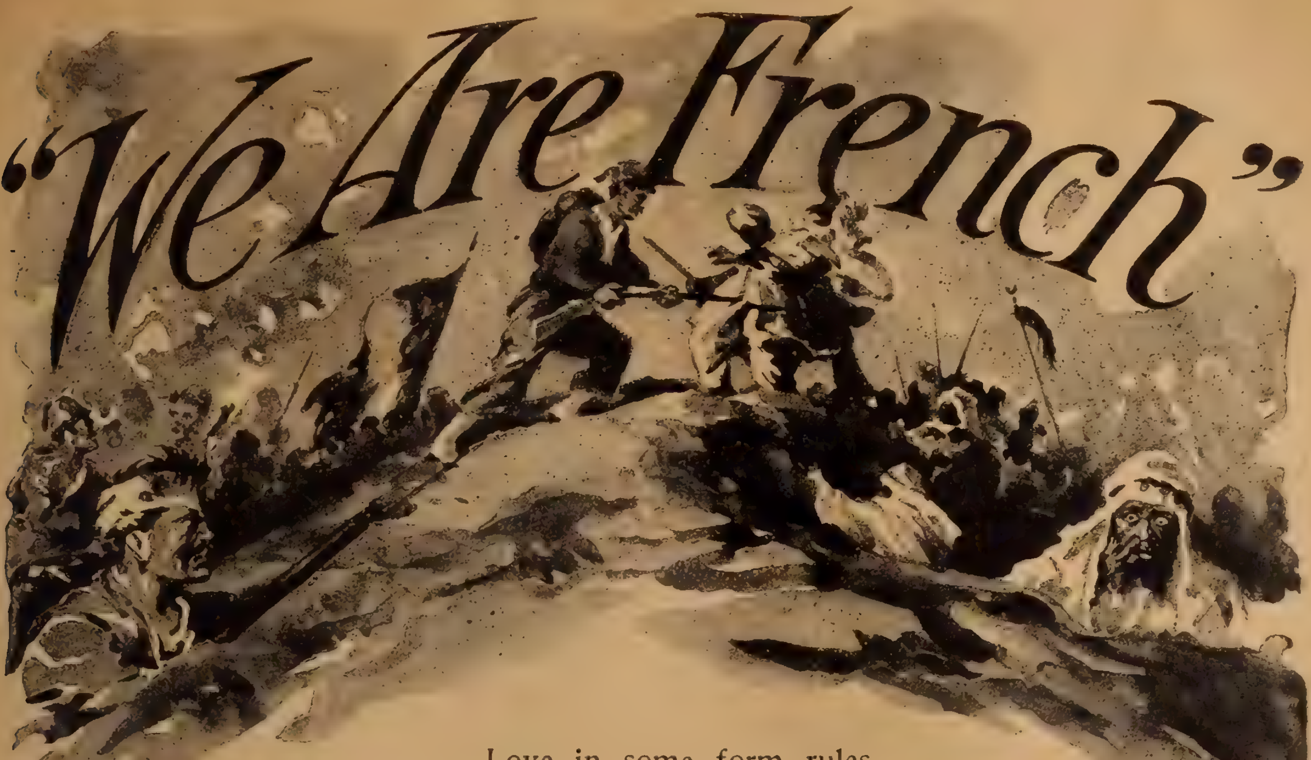
Directed by Elmer Clifton

Book thru your local BLUEBIRD exchange or

BLUEBIRD Photoplays (Inc.)

1600 Broadway, New York.

"We Are French"



Love in some form rules every one. "We Are French" is the interpretation of an unselfish love that knit two human souls. It is a story of heroism—life—of battle—and self-sacrifice. It is that wonderful BLUEBIRD production, "The Bugler of Algiers."

"We Are French" is the screen version of the novel by the same name, written by Perley Poore Sheehan and Robert H. Davis.

It is a Timely, Strong Box-Office Attraction

It has every kind of special ad props to help you put it over in true showman-like way with your people—special posters—heralds—slides, etc. Book it through your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway New York

Butterfly
Special

Dashing, Fearless, Straight
Shooting, Square Dealing

Harry Carey
with
Molly Malone
in
"Straight Shooting"
Directed by Jack Ford

The Most Wonderful Western Picture Ever Made—A "Butterfly" that will prove a Genuine Box Office Attraction—Book thru any Butterfly Exchange or from Universal Film M'f'g. Co.—Carl Laemmle, President—1600 Broadway—New York

The VOICE on the WIRE
15 WEEKS OF THRILLING MYSTERY FOR YOUR PATRONS

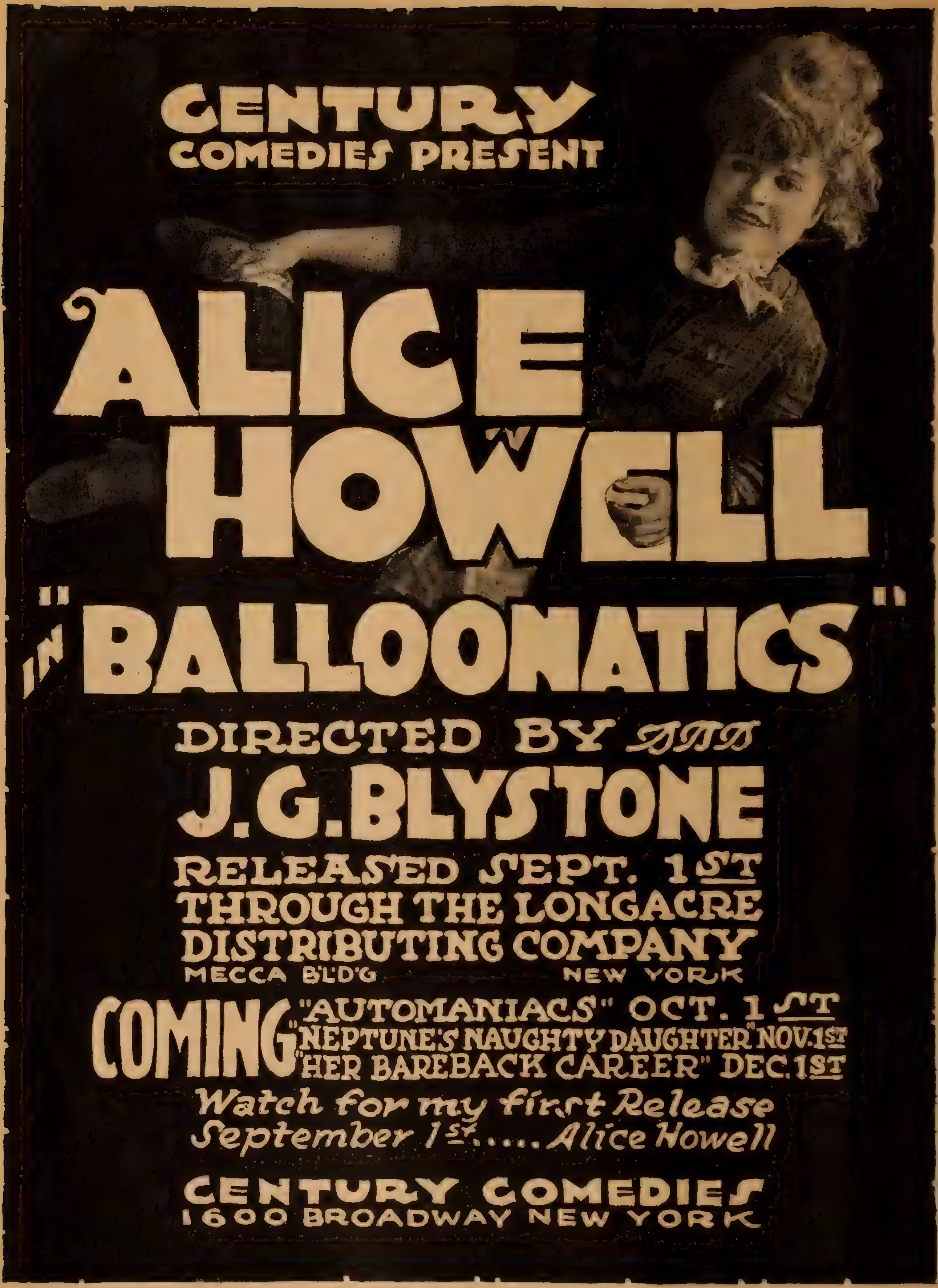
If your patrons could find the hidden reason for marking certain men for death they would solve the mystery of "The Voice on the Wire." But so deftly veiled is this reason that "The Voice" makes just the kind of a story your public craves; a mystery that piques the curosity, yet baffles all attempts at its solution.

Ben Wilson -- Neva Gerber -- Jos. Girard

Directed by Stuart Paton

assisted by a huge cast of exceptionally trained actors put each episode over with a powerful punch.

Founded on the well-known novel of the same name, by Eustace Hale Ball, "The Voice on the Wire" has been one of the biggest money-makers that has ever been booked by Exhibitors. BOOK IT TODAY! Get the big ad book that shows you how to make it a big, popular drawing attraction for your theatre. Get in touch with your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



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in "BALLOONATICS"

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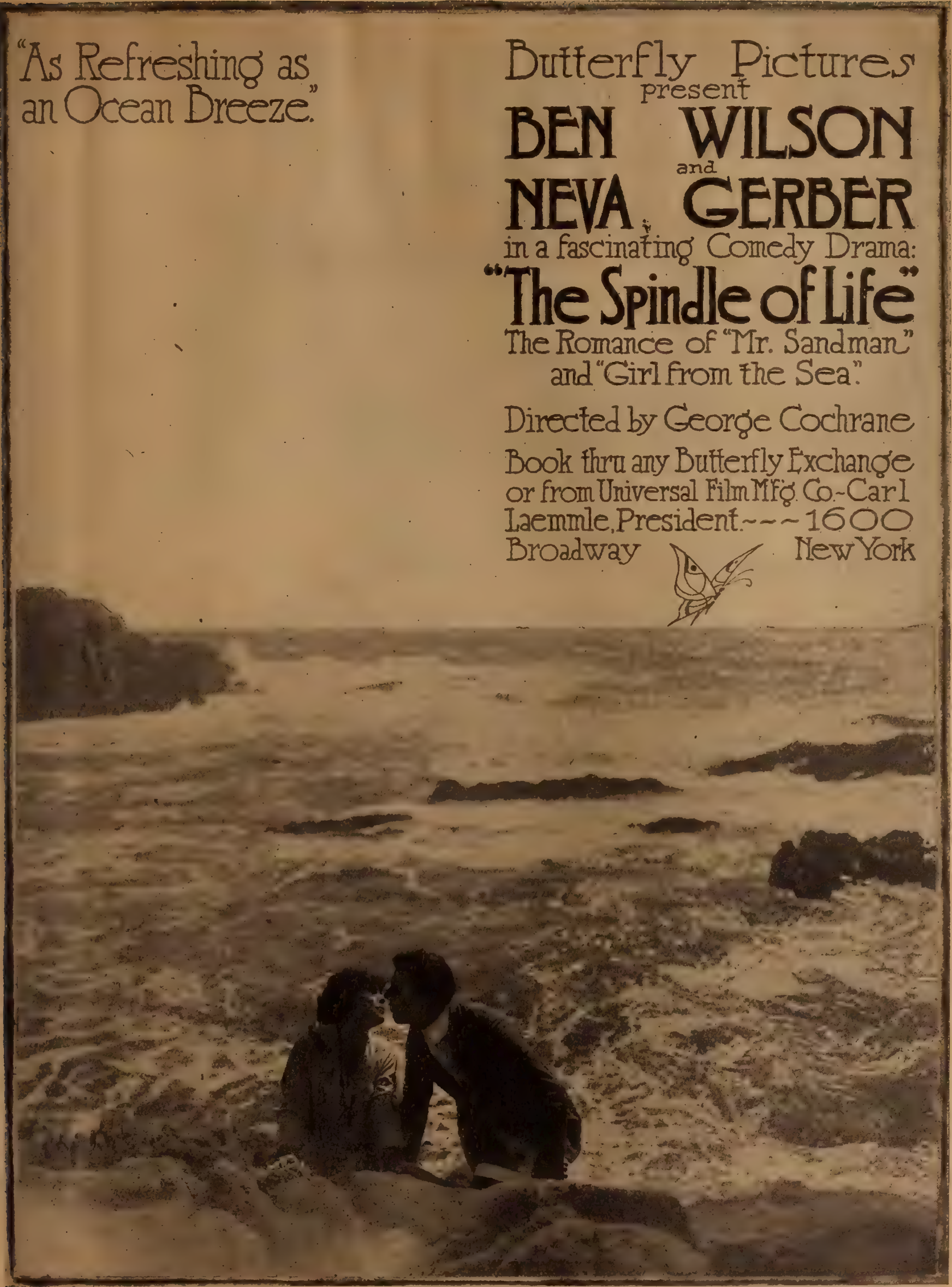

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BEN WILSON
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NEVA GERBER

in a fascinating Comedy Drama:

"The Spindle of Life"

The Romance of "Mr. Sandman"
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Directed by George Cochrane

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IN "THE LITTLE PIRATE"

WITH GRETCHEN LEDERER & CHARLES WEST. *The* DRAMATIC ADVENTURES OF A LITTLE GIRL WHO RETURNED THE TREASURE OF LOVE. DIRECTED BY ELSIE JANE WILSON

STORY BY NORRIS SHANNON
BOOK THROUGH ANY BUTTERFLY EXCHANGE OR DIRECT TO UNIVERSAL FILM MANFG. CO.
CARL LAEMMLE, PRES. — 1600 BROADWAY NEW YORK CITY.

Every man, woman and child must take a personal part and a personal interest in this fight to make the world safe for democracy. If Uncle Sam doesn't want you to fire a a gun don't slack on doing your bit in many other ways. One of these ways is to show every release of "CURRENT EVENTS," because the biggest patriotic weekly release of filmdom is

Current Events

The people are wild to see "CURRENT EVENTS" and, by featuring it you will be co-operating with President Wilson and our boys in the trenches. If you did not charge a cent admission you would only be doing a part of your patriotic duty. But you will cash in big by showing it. DO A PART OF YOUR BIT by booking "Current Events" through any Universal Exchange. If they haven't a print, fill in and return coupon. "Current Events" has no connection with Animated Weekly or Screen Magazine. It is entirely separate and distinct from these two.

Universal Current Events, 1600 Broadway, New York City:
Gentlemen—Kindly send at once [particulars or print] of Current Events.

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Her Face Is Your Fortune

By Marjorie Howard

To head her own company, and make pictures featuring herself on a regular schedule, might well be the goal of a picture actress; but it is a question whether many of these hard-working sisters would be willing to go through what Alice Howell has experienced in order to attain the honor. She is one of the hardest-working human beings in the world to-day, and she takes chances every day of her life, which would win for her a whole string of decorations—V. C.'s, D. S. O.'s, and crosses of war, and all the other rewards of reckless courage which are bestowed on the boys at the front.

"That woman's got nerve enough to be a bomber in the front-line trenches," said an admirer of hers the other day, at the Broadway Theatre, New York, where one of her new Century Comedies, distributed by the Longacre Distributing Company, is running at the present time. It is called "Her Bareback Career," and is received three times a day with shrieks of laughter.

Alice Howell scores deeply by her ability to combine pathos and humor. As a down-trodden, put-upon, abused slavey, which she portrays so often, she is absolutely pathetic, while at the same time she is immensely funny. Some of the most famous comedians of the stage, as well as of the screen, have gotten their effects in this way, but she is the only woman I can think of who manages the combination. If you can keep it up, it is a sure winner, but Alice Howell is one of the very few who can do so. "Oh, the poor creature!" you feel like exclaiming as she is bumped around by the proprietor, and the next minute you laugh all the harder for your pity of the moment before.

She has a wistful, appealing expression of countenance all the time she is performing her absurd antics, and it makes them register twice as well.

There are very few women comedians, and especially few in slapstick comedy. Most of them could not stand the strain. And most would feel some natural repugnance to being black and blue all the time. Alice doesn't care. She is as indifferent to bruises and battering as if she were a British tank in action. And yet she possesses one of the prettiest white skins you ever saw, and a complexion that does not need a grain of powder—it is so smooth and creamy. But she'll stop a pie in mid-career with her face, and she'll let herself be dragged all over a set by the beautiful blond hair of her head, if J. G. Blystone, her director, thinks that the picture requires it. Alice's hair is much too pretty to drag, too. It is a real, true gold, as fluffy as a baby's, and she has masses of it.

"It's all in the day's work," is her motto, and she tells the interviewer, who asks for an explanation of her reckless indifference to rough treatment, that he'll have to use his imagination about her, as she is a modest creature and has never done anything interesting or sensational.

Nothing interesting and nothing sensational—only risen to the position of head of her own company in little more than a year, only been dragged at the end of a rope, suspended from a baloon, through the clouds, only been thrown off the roof of a house, or dumped from an auto into the sea from the top of a cliff—and done all these things so that the audience forgets all about the danger to the woman in laughing at the comedienne.

But she does not want to be featured as the "greatest laugh-maker of the age," "the biggest scream of the screen," "the funniest female of fancy," or anything like that.

"Say that I like plenty of hard work, that I have a boundless ambition to make good, that I have a charming house which I love, that I am happily married, that I have the dearest dog in the world," she tells you. "But don't say that I'm the marvel of the age, or use any superlatives about me. I don't want any one but the public to do that. If they think I'm funny they'll laugh at my pictures and come back to see others. But if they don't like me, saying that I am funny will never convince them—it will prejudice them against me."

Alice Howell.

All this is sufficiently unusual, isn't it? Quite unique, in fact, but very typical of the woman, as her friends know her.

"Her face is your fortune" is the slogan which has been adopted for Century Comedies, featuring Alice Howell, and it exactly describes the situation with regard to her pictures.

"Coo-Coo"—the dearest dog in the world—and one of his mistress' most fervent admirers, looks up at her in approval and admiration from the bottom of page 35. Coo-Coo was Alice's companion in the days when she was glad to take a job of any kind she could get, the days when she was new to pictures, and had just left the vaudeville field, where she had achieved success as a comedienne and dancer. Illness in her family made a move to California imperative, and in those days Alice was often seen in the long line of those waiting for a chance to work, incognito, with any director who wanted the services of an extra woman who would take any chance, wear any eccentric make-up and did not care what she was given to do, so long as her pay check at the end of the day was forthcoming. She worked because she had

(*Continued on page* 35)

SCENES FROM THE BUTTERFLY PICTURE
LITTLE ZOE RAE
IN
"THE LITTLE PIRATE"

SCENES FROM UNIVERSAL CURRENT EVENTS.

71st *Infantry, New York, in Camp.*

Uncle Sam now a real fishmonger.

Colored genius solves problem that expensive gasolene offers.

Troops reviewed by Gen. Edwards, Commander of North-Eastern Department.

These Masons will aid war's wounded.

Baby Parade in London, England.

Cecelia jealously watched, revolver in hand.

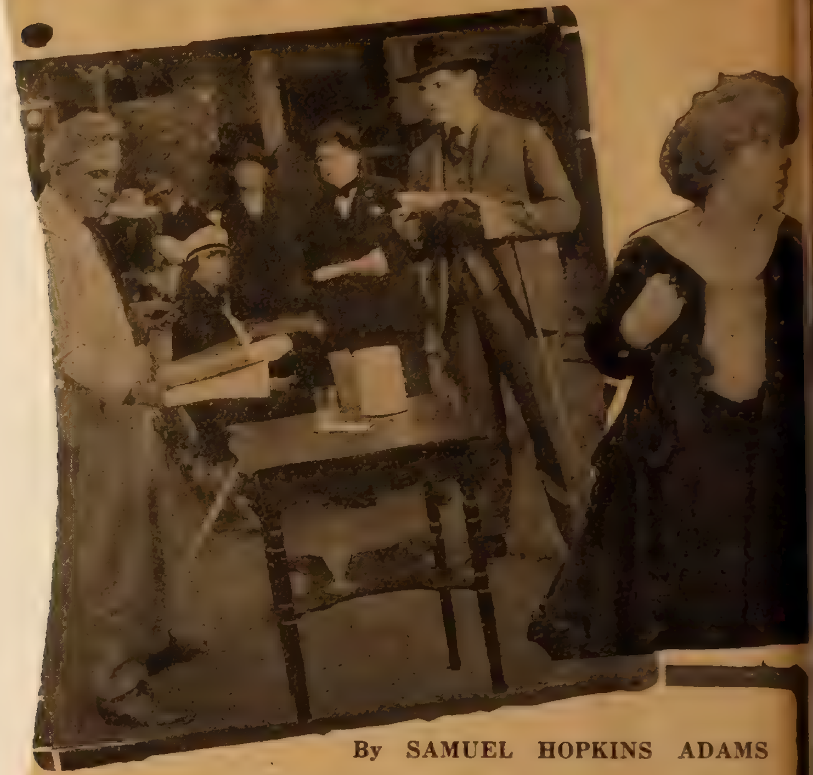
"QUICK, quick, Wade. Here, hide in the bushes! Now's our chance!"

Morn Light, Hildreth and Marco, stealing through the underbrush surrounding the house, suddenly paused in terror. Three weird shapes were approaching them. They moved stiffly as if they were encased in metal, as indeed they were. Something grotesque in their appearance almost caused a laugh, but with the indrawn breath came a choking sensation in the throat of each of the fugitives. Then they saw a thin stream of vapor coming from the metal mouths of the three figures, which moved relentlessly upon them, turning as they turned.

"It is poison gas!" cried Marco. "Fly for your lives!" Easy to say, but hard to do. The sky grew darker and darker, and the whole atmosphere seemed charged with deadly fumes. Suddenly there was a deafening crash. The sky seemed to split in twain, and a great meteor plunged head on, crashing the three figures to the ground. Congratulating themselves on their miraculous escape, the three fugitives fell exhausted to the earth.

Cecelia, Morn Light's maid, had watched with jealous attention, the progress of the Gray Ghost's infatuation for the musical comedy star. Now she searched him out, and informed him that she knew the secret that he cherished, which enabled him to confront with such indifference the menace of his enemies, and even death, itself. Cecelia had put to good use her powers as an
"I'll inflict upon you
reserved for me!" she cri
upon him with upraised k
had learned that only a
the heart could kill hi
he watched her, and
proached gave the signal
surrounded by his henc
quickly disarmed. She fel

A rain of bullets fell around the besieg



By SAMUEL HOPKINS ADAMS

BLUEBIRD PHOTOPLAY from Collier's, starring Dorothy Phillips, with Lon Chaney and William Stowell, directed by Joseph De Grasse. A play within a play, telling a tale of the emptiness of realized ambition.

OU will be a great Rosalind, some day. Never forget that your first stage manager predicted triumph for you." So said the "great producer" from the city, who had over the open-air perform- Shakespeare's "As You Like the "star," Nell Baxter, bright- and red-cheeked with her suc- as he bade her farewell.

Thank you, thank you, Mr. Hargreaves. I must believe it if you tell me so," she answered, hardly able to express her happiness.

Nell Baxter's friends and neighbors, too, who had complimented her so highly upon her performance, as an amateur, of the part of Rosalind, declared that fame and fortune awaited her behind the footlights. Nell took their praise seriously and believed that they were right. Stealing away from home, she made her way to the railroad station, and there came upon a traveling theatrical company. To one of the men she confided her ambition and intentions to go to New York and enter the theatrical profession.

It is late summer on Broadway, when managers are selecting the players for their productions. An amateur from a small country town approaches the stage door of one of the big treatres and asks, timidly, if there is any chance of her securing employment. It so happens that the ingenue of the company then rehearsing has sent word to the management that she has suddenly married, and determined to leave the stage.

The manager of the company, who has been smitten with his leading lady, has tentatively engaged a girl to play the ingenue role, but when he sees the country girl he decides that she shall have the part. There is a playwright who has tried without success to have this manager produce one of his plays. The leading lady, in love with the author, has tried her own wiles upon the manager, but has failed to accomplish the coveted purpose.

The country girl succeeds so well with the small role that has been assigned her, that the manager, in pressing his attentions upon her, promises that he will rapidly advance her upon the stage as a return for her affections. The girl has met the impoverished playwright, and has fallen in love with him, and in the circumstances, it is she who is again chosen to urge the manager to produce the playwright's work. Aiming to advance himself further in the good graces of the country girl, the manager agrees to produce the play and

Pho-

CAST.

Nell Baxter	Dorothy Phillips
Dudley Weyman	William Stowell
Paul Niehoff	Lon Chaney
David Montieth	William Dyer
Lillian Du Pont	Claire Du Brey
Heavy Man	Clyde Benson
Character Woman	Helen Wright
Second Woman	Ruth Elder

give the leading role to the rural Rosalind.

Meanwhile, the leading lady, who has formerly basked in the good graces of the manager, becomes jealous of her country rival and plans vengeance. When the author is in the country girl's dressing-room, rehearsing a love scene in his play that he wishes to be acted with preciseness, the jealous woman brings the manager to the dressing-room door, and discloses the country girl and the playwright in affectionate embrace. Angered by the revelation, the manager declares that the production shall then and there be abandoned.

The playwright, his constitution undermined by dissipation, feels the shock of disappointment tremendously. He goes to his apartment, situated in the same house where the manager of the company lives, and sends for a doctor. The doctor gives him a stimulant with the warning that an overdose would be immediately fatal. When the country girl realizes that her ambition to "triumph" upon the stage has been frustrated, she goes to the manager's apartment to plead that he shall reconsider.

The opening performance has been set for that night, and Rosalind pleads with the manager to let the show go on. He finally consents after setting his own price upon the girl's ambition. When he immediately attempts to bind the bargain, the girl stabs and kills him. Then she descends to the apartment of the playwright and makes a confession of her crime. Before being killed the manager has telephoned to his stage director that the performance shall proceed, and now the young playwright begs the girl to go on with the play and settle for her crime afterwards.

Immediately she leaves for the theatre, the playwright calls upon the police, confesses the crime of murder over the phone, takes the overdose of stimulant that kills him, and the two dead men are found exactly as the circumstances have been telephoned to the police. At the theatre the climax of the play is approaching. The country Rosalind senses that something has gone wrong with the playwright and overhears the truth, when two members of the company are discussing the tragedy.

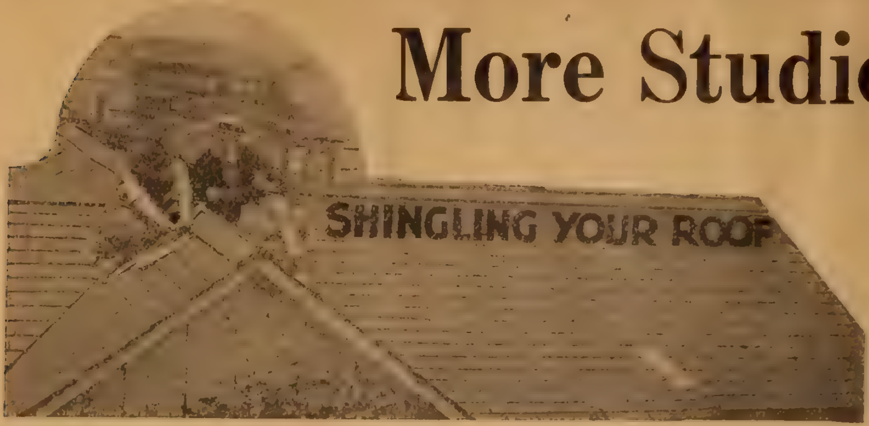
The curtain is up; it is time for the big scene of the play and to make the premier a success for the dead author's sake, the girl heroically goes on and attains her longed-for triumph. But the thunders of applause fall upon deaf ears—the girl has stabbed herself as a climax of the "big scene" and dies while the bravos of the audience resound through the theatre.

Then the actor turns to the girl beside him:

"And that was the end of the story," he says, as the train whistles its approach.

Scenes from the play within a play, and studies of the principal characters.

More Studio Stuff from



"Will you engage me and pay me union wages?"

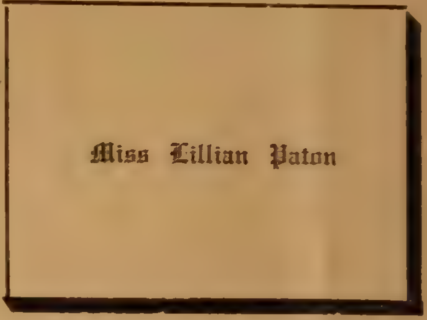
SHINGLING YOUR ROOF.

NO end to the things that a motion picture actress has to do these days! Here is Neva Gerber qualifying to take the bread out of the mouths of the honest carpenter—or is she, perhaps, releasing a man for war service? Anyway, she is hard at work shingling a roof, which you must confess is an unusual occupation for a young lady, even if she does earn her living posing for the camera. Neva is wearing overalls—womanalls, some people call them—and nowadays the girls seem willing to do anything that gives them a legitimate excuse to get into trousers She takes the masculine curse off her attire by allowing her very attractive, curly brown hair to hang down her back This is so as to give the leading man plenty of excuse for falling in love with her. Ben Wilson is the man in the case, and he looks as if overalls and flowing locks proved irresistible to him, doesn't he? All this is for their next feature picture, which is a Butterfly, called by the attractive name of "The Spindle of Life" It was photographed at Monterey, Cal, by Director George Cochrane, and has settings which make you wish that your vacation were still coming to you, if you've had it, and cause you to long for it harder than ever, if that precious two weeks is still in anticipation Neva plays a tom-boy of a girl, who climbs rope ladders, goes out deep-sea fishing with the fishermen, gowned in regulation oilskins, is not above taking part in a scrap if she has to, and actually lands in jail after one of them! But the most original thing she does is shingle a roof, and when Ben finds her doing that, he falls for her and falls hard—but not off the roof.

Helen Gibson in the cab of one of her tame locomotives.

ANNOUNCING LILLIAN PATON.

BELOW is a reproduction of the announcement which came to Universalites and others in and around Los Angeles last week. It heralded the addition to the family of the famous director, Stuart Paton, of a healthy and beautiful baby girl. Her small brother, aged three and a half, declared that she made a noise like a rusty tricycle! but possibly he is prejudiced. Paton was heartily congratulated by the members of the "Gray Ghost" company, which serial he is directing at the present moment, and of "The Voice on the Wire" cast, as well as by his many friends and acquaintances. The Weekly gladly follows suit.



Miss Lillian Paton

MISS HELEN GIBSON WEARS THEM, TOO.

THIS is Helen Gibson, the girl who has live locomotives for pets, photographed in the cab of one of them. She was working in a three-reel railroad thriller, under the direction of J. D. Davis, which is called by the provisional title of "The End of the Run," when the snapshot was made. Miss Gibson is another actress who could easily qualify for a man-sized job, should war measures render such a step necessary. She is fearless, strong, capable of great endurance, and she knows the business of driving an engine from A to Z. She also, as well as Neva Gerber, succeeds in looking well in "womanall," though hers are the regulation blue-jean affairs, with no frills about them. It is some trick for a girl to appear attractive in them, especially with her "crowning glory" crammed into a prosaic cap. At the present moment Miss Gibson is playing in a five-reel feature, the nature of which is a state secret. The only thing that can be said for certain is that there must be plenty of thrills in it or she would not have been selected as the principal feminine player.

Bluebird and Universal

FRANKLYN FARNUM CLOSES NEW CONTRACT.

"WANT to see my new Bluebird contract?" is what Franklyn Farnum is saying to Henry McRae, the manager of productions at Universal City. Farnum has stopped over on his way home from work at the Bluebird studio to visit his friends at the picture capital

It is just over a year since the Bluebird leading man made his first appearance in pictures—a rather unwilling appearance, it must be confessed, for he has since admitted that he never expected to like his new profession as much as his old one. In this the actor was much mistaken, and no one is more ready to admit it. He is another convert to pictures and hopes to devote the rest of his career to them.

With Brownie Vernon, Farnum has had a gratifying success as a Bluebird star, appearing in a series of comedy-dramas, which have made him thousands of good friends among the screen fans. This combination has just been broken up in order to allow Miss Vernon to return to Herbert Rawlinson's company, while Mr. Farnum is working under the direction of Joseph De Grasse. The picture upon which they are engaged at present is called by the provisional title of "The Maverick," and is said to have both an Eastern and Western atmosphere. Claire Du Brey, Lon Chaney and Sam De Grasse, brother of the director, are in the supporting cast, and the picture gives Farnum splendid opportunities. He will be seen with Brownie Vernon as the stars of "A Stormy Knight" very shortly.

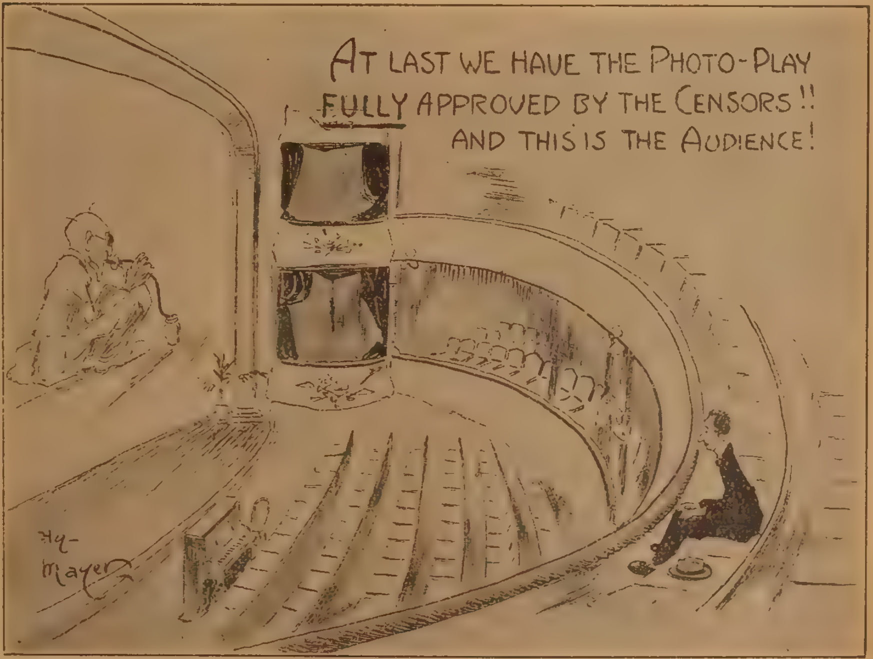
"Here's my new contract."

LITTLE ZOE RAE VISITS BLUEBIRDS.

ZOE RAE, who stars next week all by her lonesome in Elsie Jane Wilson's Butterfly Picture, "The Little Pirate," has dozens of friends in the other studies. The cut shows her as the photographer snapped her, the other day, when she ran over to visit Brownie Vernon and Herbert Rawlinson, while they were working on the coming Bluebird, "Flirting with Death."

"I don't usually visit in my nightie," Zoe is saying to Rawley, "but I'm waiting to go back on the set, and Miss Wilson wouldn't let me change. It's nice and cool for a hot day, anyway. We're having lots of fun making this picture. You'll have to come and see it—I'm a PIRATE!"

Zoe has "lots of fun" making all her pictures, for there never was a player more devoted to the profession than the six-year-old star, whom all the directors love to borrow for their productions. The name of Miss Wilson's next production with Little Zoe is "The Cricket," and Rena Rogers, Hal Cooley, Gretchen Lederer, George Hupp, Harry Holden, E. A. Warren and Winter Hall are the adult members of the cast.


AT LAST WE HAVE THE PHOTO-PLAY FULLY APPROVED BY THE CENSORS!! AND THIS IS THE AUDIENCE!
Hy-Mayer

Striking cartoon by Hy. Mayer satirizing film censorship in the Animated Weekly.

Announcing

Marie Walcamp, star of "The Red Ace."

A NEW Universal serial is on the tapis. All good things must come to an end, and as Arthur Somers Roche's Saturday Evening Post story, "Loot," which Stuart Paton is now producing under the title "The Gray Ghost," had a natural and unalterable ending, it will be concluded in the fifteen installments as advertised. This interesting serial will close during the week of October 1st. On October the 8th, "The Red Ace" will make its bow to a waiting and expectant public.

The advent of a new Universal serial is an event. Hundreds of thousands of photoplay fans look forward to it. After the tremendous success scored by "Liberty," the twenty-two episode serial, in which Marie Walcamp created such a furore, the public has a right to look for an even greater serial in "The Red Ace." In the first place, Marie Walcamp is starred in this serial, too. In the second, it was written and directed by Jacques Jaccard, who wrote and produced "Liberty." In the third place it is a patriotic and timely serial with plenty of love, plenty of suspense, plenty of danger, daring fighting, narrow escapes and last minute rescues.

"The Red Ace" will be in sixteen chapters of two reels each, thirty-two reels. The release date of the first episode is the week of October 8th, immediately following the conclusion of the current Universal serial, "The Gray Ghost." In support of Miss Walcamp, the star, will appear such well-known and capable players as Larry Peyton, who plays the role of a private in the Northwest Mounted Police; L. M. Wells, who plays Fouchard, the traitorous boss of Lost Hope; Bobby Mack, the faithful messenger and bodyguard of Virginia; Charles Brindley, who impersonates "Steel" Heffern, posing as a gambler, but in reality the executive commander of the foreign powers' active forces in British Columbia; "Dutch" Kate, apparently a waitress in Fouchard's tavern, but whose real activities are not disclosed until the end of the serial; Harry Archer, who plays the role of Dr. Hirtzman, the head of the foreign Secret Service in America; Noble Johnson, who plays Little Bear, an Indian, and Yvette Mitchell, who plays his sister, Red Fawn. In addition, there is a mysterious phantom, half-man, half-beast, who pounces on his prey from the tree-tops, snatches riders up into the branches of trees, and whose strength is something phenomenal. There is a troop of Northwest Mounted Police, a settlement of half-breed Indians, a large village built specially for this serial, and a platinum mine, whose only entrance is through the bottom of a lake.

"The Red Ace" is the name of a carefully hidden mine where the Dixons obtain the platinum with which they have contracted to supply the government. The enemies of the government have discovered the fact, and have diverted every shipment to their own sorely pressed munition makers. The government of the United States naturally concludes that the Dixons have turned traitors. They order an investigation in Lost Hope, and in Washington, where Virginia Dixon, the daughter, lives. Virginia receives a letter from her brother, which tells her that some mysterious power is tampering with their shipments, that all the messengers have been killed, and that her father has disappeared. He says he will blow up the entrance to the mine and leave the directions for finding the mine and hidden platinum in a certain ring. Then the letter is broken off sharply.

Virginia hastens to Lost Hope, and with all the strength and ingenuity at her command, sets about unraveling the mystery of the phantom beast, the voice in the tree, the hidden chamber and the lost mine, and clearing the name of her family of the charge of treason lodged against it.

Jacques Jaccard produced a wonderful serial when he put out "Liberty," but in "The Red Ace" he has had an opportunity to put out a perfect serial, such as few directors of serials have ever enjoyed. The experience that he received in "Liberty" was of the most useful kind, and the success of this serial determined the character and method of production of "The Red Ace." In addition to that, Mr. Jaccard had the advantage of a week of consultation with the various heads of departments of the Universal at the home office in New York City. Here all of the details of the production were carefully mapped out, and the requirements of every department were met.

The entire compa

"THE RED ACE"

Mr. Jaccard was informed that every episode of the serial should have at least two punches, and, three, if possible, and that the ending of each episode, like a successful serial story in a magazine, should come at the most interesting point.

Miss Walcamp was in New York at the same time, and did all of her shopping for the serial in the metropolis, sat for abundant photographs, and made a few appearances and speeches in New York houses in connection with second and third runs of "Liberty."

When Mr. Jaccard and his star returned to the Coast, he had a thorough and comprehensive idea of all that the home office required to put over a serial properly, and every requirement has been skilfully and completely followed. Several episodes of the serial are already in the factory, and every one of them ends in the manner required, has more than the number of punches specified, contains an unusual amount of suspense, and is far superior in every way to the outline of the story, which Mr. Jaccard read to the heads of departments in New York City. There is every prospect that "The Red Ace" will hang up the record among Universal serials, and it will have to be a tremendous winner to do that.

There isn't a more daring woman on the screen to-day than Marie Walcamp. She is fully entitled to the appellation, "the dare-devil of the screen." Mr. Jaccard has written "The Red Ace" in such a way as to give her unusual opportunity to perform feats of daring and stunts which require the firmest of wills and a resolution which will flinch at nothing. Jumping from a racing automobile to the back platform of a swiftly moving train is easy for Marie, and hanging by one hand from a rope bridge over a chasm a hundred and twenty-three feet deep, and firing her revolver on an adversary with the other hand, looks like a very easy matter as one sees it on the screen. A dive from a 60-foot rock into Lost Lake is accomplished with the grace of an Annette Kellerman. Almost any horse is like a rocking-chair to Marie, but in "The Red Ace" she has an opportunity for the display of horsemanship which has never been offered to her before, and she takes full advantage of it. Marie Walcamp is incomparable in "The Red Ace."

Jacques Jaccard author and director.

of the new Universal serial.

The advertising book on "The Red Ace" has already been written, and is off the press, ready for delivery to the exchanges. It contains the full and complete methods for advertising the serial, and putting it over to the best advantage in every kind of house. Any exhibitor can obtain this book by writing to the nearest Universal exchange.

Here is a brief idea of the story. This synopsis does not attempt to tell the story completely, but gives only the rough outline to show you the different factors, places and situations that enter into this serial. In a moment's notice you can visualize the romantic, adventurous and thrilling possibilities of "The Red Ace":

While Virginia Lee, daughter of an American mining man, is attending a fashionable bazaar given for the benefit of the American Red Cross, Doctor Hirtzman, of a foreign Secret Service, is smilingly telling his associates that the "Black Eagle" has sailed to the fatherland with six hundred ounces of much needed platinum. But the Doctor does not know that, while he is speaking, American ships overtake the "Black Eagle" and sink her.

Patrick Kelly, travel worn and weary, forces himself into the bazaar and gives Virginia a letter from her brother Richard, who is at the "Red Ace" Mine, telling her that since taking a contract to supply the government with platinum, every shipment has been stolen—messengers killed—and Virginia's father has disappeared. Virginia, very much worried, makes a thrilling and suspense-sustaining race for the Canadian train.

Inspector Thornton, of the Royal Northwest Mounted Police, receives orders to arrest Virginia's father and brother on a charge of treason for aiding and abetting the enemy. The Inspector instructs Private Winthrop to carry out the orders.

Meanwhile, Virginia's brother is attacked by a mysterious shape, and is left for dead but survives just long

(*Continued on page* 39)

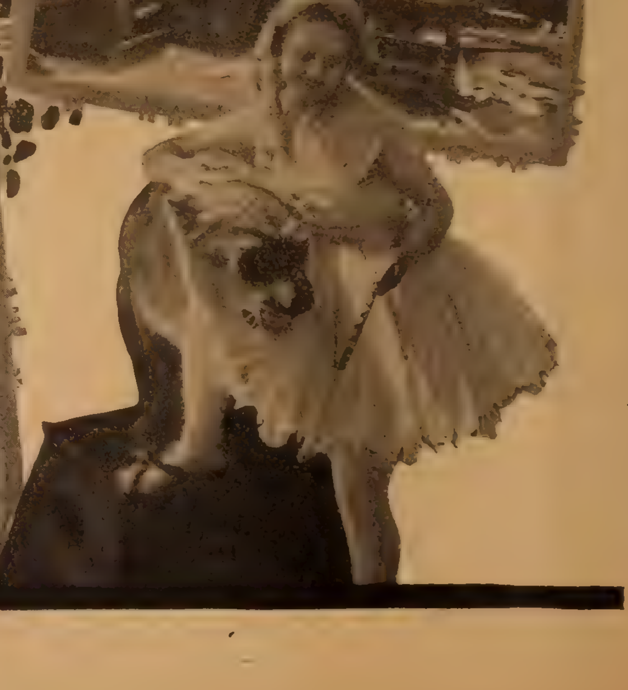
"The Lure of the Circus"

SHOEING mules is all you're fit for, so get busy." So spoke Bud's father, the village blacksmith, as his son was treating him to the usual story of his extraordinary talents as an animal trainer.

"Well, I'll show you all some day," muttered Bud, and just that minute Lilly, his sweetheart, rushed up with a circus ad, looking for a girl to ride bareback and a man to learn lion taming. It looked like Providence, and Bud dropped his work at once.

Bud and Lilly are employed, Bud with the understanding that he is to start taming the young lions first and thus get used to them. But the men around the arena make fun of Lilly in her riding outfit, and the horse leaves her in the ring hanging on the end of a pole. She soon loses much of her ardor for her new profession. Bud also has his troubles, for when he starts training some cubs, the mother lion gets away and comes after him and he climbs wildly up the cage wall. Then Al, the trainer, comes to his rescue and chases the lions away, but just for fun, lets them out

(*Continued on page* 38)



Bluebird Players Rescue Kidnapped Child

EXCITING EXPERIENCE OF JOSEPH DE GRASSE'S COMPANY, WHICH PROVES AGAIN THAT TRUTH IS STRANGER THAN FICTION.

"FOR God's sake, help me—a Chinaman is running away with my baby!"

And with this startling exhortation a young woman leaped on the running board of an automobile in one of the outlying districts of Los Angeles and frantically indicated that she was in great trouble.

In the machine were Bluebird Director Joseph De Grasse and the leading members of his company, who were moving from one location to another in the southland city, where a variety of scenes was being made for De Grasse's current production, "The Maverick." De Grasse had just given orders to journey to the new location when the hysterical cries of the young woman caused a halt and riveted attention upon her.

"Turn around and come back to the next block, please, please," cried the woman. "That's were he is—that Chinaman and my baby! Do, please do!"

The supplicating cries scarcely had died away when the chauffeur brought the car around with a sharp swing and it was headed in the direction indicated by the young mother, who, still standing on the running board, clutched the side of the car, literally "holding on for dear life."

It goes without saying that Franklyn Farnum, Lon Chaney, Miss Claire Du Brey and Miss Marjorie Lawrence, who, in addition to Director De Grasse, were the occupants of the car, were keyed up by the unusual excitement. The machine had not proceeded more than several dozen yards when Farnum sprang from his seat and was at the side of the young woman, holding her so that she would not be shaken off the car.

She was crying piteously all the time, and calling out for her child. A melodramatic situation? In truth is was—just the kind one so often sees on the screen or back of the footlights, and the actor folk in that machine were quick to recognize it as such.

The next corner was reached in a jiffy. De Grasse was paying no attention to speed laws—it was essential that the little one be saved from what undoubtedly would be a life of slavery in the future. But there was no sign of the Chinaman. Then the car was driven up and down several streets in search of the Oriental, who finally was espied by the young mother as he was about to enter the basement of a laundry.

"There hs is—oh, my girl!" she exclaimed, bounding up the street.

All the men were out of the car by this time and John Chinaman soon was in their grasp.

"Mamma, mamma!" gleefully cried the youngster—a pretty, brown-eyed girl of three years—as she ran to her mother, the latter now overjoyed once more to clasp her little one to her breast and smothering the upturned face with kisses.

It was only natural for Farnum and Chaney to feel inclined to "beat up" the child stealer, but De Grasse decried the use of methods of violence and the Chinaman was taken to police headquarters instead.

Miss Gladys Tennyson of the Victor Company.

Miss Tennyson Resolves to Learn to Swim

A millionaire's beautiful swimming pool was used one day this week by the Universal-Victor Company of comedians.

No, they did not disport themselves in the water of this luxurious pool for their own pleasure—they were there on business bent, that business being the making of scenes by Director Craig Hutchinson for his current comedy, in which Dave Morris and Miss Gladys Tennyson play the leading roles.

The swimming pool is located on the spacious grounds of L. M. Armstrong, a member of the colony of millionaires at Pasadena, Cal., and it was the first time it had ever been used for motion pictures purposes.

In one of the scenes Miss Tennyson receives an involuntary bath—she is standing on the edge of the pool talking to her sweetheart in the play when she is pushed into the water by a jealous rival. Miss Tennyson cannot swim a stroke and her expression of fright and her desperate floundering in the ten feet of water effectively produced the realism desired by Director Hutchinson. "The Curse of a Flirting Heart" is the name of the current Victor comedy by this company.

Violet McMillan is the featured player in a three-reel drama, which is being made at Universal City under the direction of Roy Clements. It is called "The Potato Patriot."

BACKWARD SONS & FORWARD DAUGHTERS

(*Copyright* 1917, *L-Ko Komedy Co.*)

BILLY was supposed to saw wood and perform other manly chores. But, the day was beautiful and Billy was possessed of other plans. He went fishing, visions of a happy afternoon floating before him.

But, Lucille got on the job.

Lucille was rich. Moreover, she held a mortgage to the very soil where Billy was so calmly fishing. The Bevans, proud and unhappy parents of Billy, were about to be ejected from their place.

"Halt, not so fast. I have a plan, a bully one," said Lucille, as she broke in upon them.

"Speak forth, woman!" shouted Papa Bevan.

"Your son, your only boy!" exclaimed the unhandsome, old spinster Lucille.

"Me che-ild, me little one!" shouted Mamma Bevan.

"Be still, woman," returned pa.

"You will wed him?" he continued.

L—KO Two-Reel Comedy scream. Directed by Phil Dunham and featuring Billie Bevan and Lucille Hutton.

"To death do us part—aye!" exclaimed Lucille.

They found Billy. But he had other plans.

"Come into the house, little one," said Papa Bevan.

But Billy took Lucille for a boat ride, during which he managed to drop her in the middle of the lake, a stone about her throat. Then he packed his belongings in a red handkerchief and beat it for town.

In the hash house of the sweltering city he found employment and love, in the person of the proprietor's peachy daughter. But, Lucille, recovering, again got on the job.

Bill had not the slightest intention of giving up his sweetheart, but he could not confide to her that a former would-be flame calmly devoured cornflakes at one of her father's none too neat tables, when Lucille entered the place.

"Quick, a mustachio from the wigmaker," Bill appealed to a fellow slave who sought and found the desired article.

"Only a little plan of mine own, dearie," he tells the fair one of his love when she remonstrates about the new possession.

As they are cooing at the desk, Lucille has penetrated Bill's disguise and rushes toward him, throwing herself into his most unwilling arms.

"My darling, found again, at last!" she tragically exclaims, the eating-house crowd drawing about her.

"Out of my way, woman!" exclaims the erstwhile quiet Bill, grabbing up about a dozen and a half plates which he manipulates with telling and manly effect.

A large-sized macaroni battle follows, with some more dishes thrown and a complete demolishing of the place in the end.

Lucille goes back to the refuge of the farm, and Bill's parents welcome home his bonny bride.

Her Picture Debut At Seventy-Three

RATHER unusual to make a debut in pictures at the age of seventy-three, isn't it? That is what Ruby La Fayette has just done, and she has made a hit as well. She plays the dearest old mother the screen has ever seen in the wonderful Bluebird Special, "Mother o' Mine," which Rupert Julian directed and in which he played the role of her son. The picture, which gets right to the heart of the audience, is released as a special in the week of September third.

Years ago Ruby La Fayette was playing through the Middle West at the head of her own repertoire company, in the days when there were more of this class of attractions than any other playing the small-town opera houses. She had graduated from stock, as leading lady, and had supported the greatest stars from the early sixties.

She is one of the oldest living actresses, and in days gone by, supported such eminent tragedians as Booth, Barrett and McCullough.

At the age of seventy-three years and a great-grandmother, the actress has made her first appearance before the motion picture camera, and she declares it is the most fascinating work she has ever done. Until some ten years ago Ruby La Fayette played everything from ingenue to characters, and then retired to a Texas home, where she was discovered by the Bluebird management and literally dragged into an engagement over her protest that she had retired.

It was only by calling her attention to the fact that in this way she could perpetuate her art that the aged actress waived all personal consideration and did what she considered to be her duty to the theatre-going public.

The interior of a picture studio agreeably surprised the old lady. She found herself the queen of Rupert Julian's Bluebird company, and the conditions of work far more agreeable than they had ever been on the legitimate stage. The list of actors and actresses of the "legitimate," who have been converted to pictures is a long and ever-growing one, but it is quite a stunt to change the convictions of seventy-three, and Mrs. La Fayette was congratulated far and wide upon her adaptability.

"One thing which I have carefully preserved," she answered, "through all my somewhat adventurous and much-traveled life, is an open mind. I have tried, as I grew older, to avoid that condemnation of new things, which is a confession that one is out of date, and that the world has moved on and left one standing still. I have tried to move with the world, and that is why I freely acknowledge the pleasure that I experienced in working in 'Mother o' Mine.' It is a new experience, quite different from anything in my long theatrical career, but I enjoyed every minute of it."

Ruby La Fayette plays the title role and Rupert Julian who directed and played her son in "Mother o' Mine," Bluebird Special.

"Mother o' Mine" is one of those pictures with an all-embracing appeal. It is "heart stuff." It bores right under the skin and tugs at the heartstrings of all of us. There is no barrier of race, creed, environment, which a picture like this cannot surmount. It is built upon something so deep and true that it reaches everybody. Ruby La Fayette portrays the mother type in ideal fashion, bringing all her ripe experience, her technique, and her artistry gained in years of stage work to the role of the old mother who would gladly lay down her life for her boy. This picture is the real thing.

There are some suggestions for putting over this Bluebird extraordinary on page forty-two, and they are worthy of special attention, especially in their advice to make a particular appeal to the soldiers, and to those who are willing to act as "mothers," to the enlisted boys who are without them. This is the sort of picture which will encourage that the idea of adopting some orphan soldier boy, as the women of France and England have done. Every woman in France is "God mother" to some "poilu" at the front. "Mother o' Mine" can be used as powerful propaganda to encourage this splendid plan of keeping up the hearts of our soldiers, who will soon be in the thick of it, over there.

Joseph De Grasse Had Varied Career

EVERY now and then it so happens that Joseph De Grasse finds himself unable to secure the most suitable actor he needs for a production, and as a result he dons grease paint and costume and plays the role himself. This occurred in the casting of his current Bluebird production, "Triumph," in which he plays the part of a stage director, supporting Dorothy Phillips.

However, acting either before the camera or on the legitimate stage is nothing new to De Grasse, as he has been appearing either on the stage or in motion pictures since the early eighties.

De Grasse is a native of France, and was educated in New York City. Since he left college he has been an actor and a producer of classic dramas. For an extended period he played in Shakespearean roles, and at one time headed his own company, touring the United States with both artistic and financial success. He went into pictures in 1909, and since that time he has devoted himself exclusively to the cinema art. To-day De Grasse is rated as one of the very best producers of photoplays in the picture world.

He and his wife, who is known professionally as Ida May Park, have alternated in directing the Bluebird star, Dorothy Phillips, and to De Grasse is credited the wonderful success of "Hell Morgan's Girl." Many of the best Bluebirds were made under his watchful eye, and now his wife, who previously wrote his stories, is making an equal name for herself as a producer, while he has assumed direction of Franklyn Farnum.

Scenes From Universal Animated Weekly, No. 85.

Elihu Root of the Russian Commission arrives in U. S.

Wireless controlled submarine invented in Los Angeles.

ANIMATED WEEKLY, NO. 85.

Cliff Dwellers Are Not Extinct! Uncle Sam Has Thousands!—Soldiers living like famous Indian tribe are fit and ready to go to France.—*Balboa Park, San Diego, Cal.*

War Detained Sailors Hold Life Boat Races On Hudson.—Crews of ships held by President's order have a holiday and regatta.—*New York.*

Creator Of New Child Method Of Learning Demonstrates Her Work.—Madam Montessori, in America to aid child victims of the war, shows the proper application of her methods.—*San Diego, Cal.*

Minus Speech and Hearing, These Boys Are Real Soldiers!—Instructor—a deaf and dumb West Pointer—puts mutes through complete drills.—*State School for Deaf and Dumb, Alpine, Texas.*

War's Latest Wonder!—Wireless controlled submarine dives, rises, launches torpedoes and is uncanny in its possibilities.—*Los Angeles, Cal.*

Back From Russia—and Hopeful.—Ambassador Elihu Root, Chief of American Commission, returns via Pacific route.—*Seattle, Wash.*

Sub-Title.—Ambassador Elihu Root (right), and Governor Lister of Washington.

Canadian Floods Wreck City.—$4,000,000 damage in Chaudiers Valley—millions lost in pulp wood.—*St. Marie de Beauce, Canada.*

Qualifies As Human Submarine.—Henry Elionsky, hands and legs bound to chair, swims five miles.—*Brooklyn, N. Y.*

Draft Winners Seek Examinations.—Exemption Boards busy as new army is being built.—*New York City.*—*Sub-Titles.* Our army will be well selected. China will be represented. Chairman Charles Evans Hughes, addressing the District Exemption Board, to which final appeals must be taken.

President Sees 1,700 Officers Commisioned.—Secretary Baker appoints Training Camp Students as officers.—*Fort Myer, Va.*

"Fighting 69th" To Go To France.—First of National Guard selected is this famous New York regiment.—*New York City.*

Sub-Titles.—Reviewed by Lieu. Col. Wainright. They call them the "Fighting Irish"—and they're *right!*

Cartoons by Hy. Mayer, World Famous Caricaturist.

CURRENT EVENTS, NO. 16.

Famous Speeder Known As "The Blue Streak," Ready To Fly In France.—Polly Rice Pierce, society girl, of auto and motorcycle fame, now a daring aviatrix.—*New York.*

Troops Reviewed by Gen. Edwards, Commander of North-Eastern Department.—Fit and ready for anything the Nation asks of them, men make splendid showing.—*Fort Ethan Allen, Vt.*

What Goes Up, Must Come Down!—True of hoisting tower used in construction of 8,000,000 gallon reservoir.—*Newton, Mass.*

Like Fathers Like Sons.—Sons of Italian fighters hold mountain climbing race.—*Caglieri, Cagliari Province, Italy.*

Canada's Troops At Famous Westminster Viewed By Royalty.—Celebration of 50th anniversary of confederation marked by inspection of bodyguard by King and Queen.—*London, England.*

These Masons Will Aid War's Wounded.—Masonic Ambulance Corps leaves for American Lake, Wash., to prepare for France.—*San Francisco, Cal.*

One of These Two Baby Parades Should Make America Wake Up!—One was a gay one with fine kiddies and proud mothers.

Elihu Root and Others of Mission To Russia Welcomed On Return.—Received at City Hall by Mayor Mitchel, where warning speech stirs throng.—*New York City.*

Sub-Titles.—Left to right: Gen. Hugh L. Scott; Nathan Straus; Elihu Root; Mayor Mitchel; Admiral Clennon, and Comptroller Prendergast. "There still are traitors in this country. We must hunt them out, stand them against a wall and shoot them!"—Mr. Root in his City Hall speech.

Solves Problem That Expensive Gasolene Offers.—Colored genius of the South decides to ignore the oil Trust and reverts to the old rainbarrel.—*Richmond, Va.*

Uncle Sam Now a Real Fishmonger.—To teach practical economy, he catches grayfish and sells them at cost.*Norfolk, Va.*

After Five Months In the Field the 71st Returns.—Greeted by thousands at Van Cortlandt Park after campaign guarding bridges and water systems of State.—*New York City.*

Sub-Title.—The ladies of the Red Cross Canteen know their needs.

General Petain Visits and Reviews France's Fighters At the Front.—Unconquerable veterans of trench and open fighting impress this democratic commander.

Sub-Titles.—Gen. Petain decorates the 410th Infantry. Gen. Feraud decorates the 1st Cavalry Cyclists. Gen. Petain congratulates the commanders.

BILL FRANEY

in "Short Skirts and Deep Water"

Released Week of September 10.

Bill Franey and Gale Henry are re-united in this grouch assassinator, "Short Skirts and Deep Water," and they will give your fans the time of their lives. They are members of the Anti-Sin League, and Bill is sent to the beach to see that the girls wear skirts of proper length. Gale follows to see what he does, loses her own bathing skirt and is arrested, while Bill is marooned at high tide. It is a bang-up Joker—one continuous laugh from start to finish.

"Save the women and children!"

"OFFICER, CALL A COP!"

Joker Comedy in One Reel.

By Arthur F. Statter.
Produced by W. W. Beaudine.

CAST.

Bow Nee	Milburn Moranti
Sweeney	William Franey
Evelyn Dale	Janet Eastman

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"Good day, officer. Nice weather, isn't it?" said Evelyn Dale to Sweeney, as she dismissed her machine at the entrance to Chinatown, and passed down the street to deliver some tracts on "The Social Uplift."

Strategy wins out, sometimes.

Sweeney looked after her with a wistful sigh, which changed to a gasp of fright, as the girl was suddenly surrounded by a band of Chinks, who dragged her into their lair.

"Stop thief!" began Sweeney, starting to rush to the spot. His spirit was willing, but his feet were weak, and they headed him in the opposite direction, landing him in the safe precincts of a familiar saloon.

In the meantime, Evelyn was beating furiously on the panels of an underground chamber. Sweeney had a shot of his favorite beverage, and he began to remember the credit of the force of which he was so conspicuous an ornament. Soon he was on his way to the place from which Evelyn had disappeared.

Thud—kerplunk! Sweeney knew no more. When he came to, Bow Nee was offering him a pipe and a pill, and the unsuspecting cop accepted both with resignation. Blissful dreams were his, but a rude awakening followed when the police raided the joint.

"I rescued Miss Dale! I discovered the den! I put out Bow Nee! I done it all!" And Sweeney got away with it, too, until, just as Mr. Dale was handing over the reward for his daughter's rescue, the pesky opium pipe had to fall out of his uniform.

"The cooler for you with the Chinks!" said the heartless captain, and Sweeney's pipe dream was over.

WHAT HAPPENED TO FORD.

FRANCIS FORD, the famous director of Universal serials, who has just completed the five-reel feature "Who Was the Other Man?" for Butterfly Pictures in which he plays the stellar role, was passing through Chicago recently on his way to a conference with the heads of the Universal Company in New York. He was offered the use of a car while in the Windy City, and was driving down Michigan Boulevard, when a big, burly cop shouted to him to halt. Thinking that he must have broken some more of the more brittle of the traffic regulations, Ford pulled up, wondering how much it would take to square him.

"You Francis Ford?" said a rich County Cork voice.

"Guilty," said the actor. "What have I done?"

"Why, me darn boy has made me take him to every single blessed one of the serials that you've directed," said the big Irishman. "I don't want to spind me whole time at the movies, but he makes me go. I jist wanted to tell him I'd had speech of ye. On ye go!"

The Universal Joker Company, under the direction of Allen Curtis, has completed a one-reel comedy, with the working title of "The Glorious Gladiators." Gale Henry and William Franey have the leads with Milburn Moranti in support.

"NEARLY A QUEEN"

Cast up by the sea, Baby Gale is raised in a humble fisherman's cottage. She is engaged to Milt, and the opening is full of big laughs. A guy in a gorgeous uniform tells them that Gale is a lost princess and takes her away with him in a boat. In the middle of the bay he ties her up in a bag and throws her overboard. She is rescued by Milt, captured again, tied in a shack which is set on fire. Then comes the punch, and it is as funny as it is surprising. An uproarious comedy.

Released Week of Sept. 10.

RUTH CLIFFORD & RUPERT JULIAN in "MOTHER O MINE"

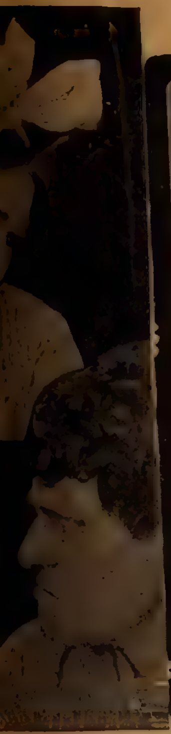
By E. J. CLAWSON.

ONCE in a while appears a book, a painting, or a play in which the appeal is so wide, so general, the sentiment so true, and the foundational idea so intimately related to the experience of all human life, that it is certain to register with all classes, creeds and races, because it is based upon something which is the common property of all of them.

"Mother o' Mine" is such a rare piece of work. It is hard to know just what to call the perfect motion picture, since it really partakes somewhat of the nature of all three of the above mentioned arts. It is akin to a book in that there is a narrative unfolded in it; to a painting in that it presents a picture of things as they appear to the eye; and to a play in the development and handling of the story. The devotion and self-sacrifice of mother-love is the theme—a theme which has been the basis of some of the greatest masterpieces of literature and the stage. Never has it been handled in more heart-searching manner then in this Bluebird Extraordinary, written by E. J. Clawson and directed by the Master-producer, Rupert Julian, who also plays the role of the son, whose false pride makes him deny his mother. Ruth Clifford, who has
supported Mr. Julian in re
birds, appears in a new typ
in "Mother o' Mine." Las
saw her, she was in a ging
with her hair in curls, or i
skirts and pantalettes of "
tucky Cinderella." Here
soms out into the chic costu
society girl. She looks the p
life, and wears frocks and hats which might serve as autumn models. The transformation is completed by her coiffure. Piled on top of her head, and worn
with an aigrette and a high
hardly recognize Ruth's cur

Ruby La Fayette is the
old mother—the very type o
Machree," which comes to
mental picture when we
song. Lighter relief is fur
two inimitable character st
Elsie Jane Wilson, who is M
you know, in private life,
Warren. They play the
Swedish maid and Italian
and their work has the mos

John S
Catheri
Romeo
Christi
Mrs. St



BLUEBIRD EXTRAORDINARY.
PRODUCED BY RUPERT JULIAN.

ful comedy quality. A short outline of the story is given here, but cold type cannot do justice to this picture. It must be seen.

The story opens at a comfortable, old-fashioned small-town home. John Standing, an only son, returns from college and brings with him six college chums who have no mothers. It is a bright holiday, and at every occasion John shows his pride and love for his old mother, a charming, old-fashioned lady. After a short time, John leaves for the city to take up his career, promising what sons always promise their mothers.

CAST.
..............Rupert Julian
ston........Ruth Clifford
..............E. A. Warren
........Elsie Jane Wilson
.........Ruby La Fayette

There is a lapse of two years and John Standing has become a social and financial success. As the culmination of a pretty romance, he wins the hand of Catherine Thurston, a girl who is bred in the purple, daughter of an old family, the members of which have been social leaders for generations. John had intended to visit his old mother on numerous occasions, but his business and social obligations had always made it impossible. The one thing the old lady lives for is to see her son. But he is thoughtful in one way, for he writes regularly and on one occasion sends her a beautiful taffeta dress, a youthful gown which the taste of the old woman would never allow her to wear.

John had become famous for his social affairs. One day his mother determines to surprise him and pay him a visit. The old lady turns up during the course of one of her son's brilliant social functions.

Taken by surprise, he denies his mother and introduces her as his old nurse. Catherine knows that the old lady is his mother. Later, struck to the heart with shame and humiliation, he begs her forgiveness. The old lady understands and forgives him before she is asked. But that night she steals away and returns to the farm.

When John finds she has left, he is heartbroken. He resolves to begin his penitence by confessing his deception to Catherine.

John is as good as his word. He returns to his mother. One day a handsome limousine stops in front of the house and Catherine and her mother alight. She introduces her as her mother. The two ladies have a wonderful time discussing their children.

The MOVING PICTURE WEEKLY

Vol. 5. AUGUST 26, 1917. No. 2.

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.

Published Weekly by the

Moving Picture Weekly Pub. Co., Inc.

Editorial Offices................1600 Broadway, N. Y.
Publication Offices................409 Pearl St., N. Y.

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BURTON RICE........................Paris Artist

Subscription Price, $3.00 a year; Foreign, $3.50; Single Copies, 10c.

Advertising Rates on Application.

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THE MAN OF GOD
THE LOVE DOCTOR
IT'S UP TO YOU
THE BUMBLE-BEE

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Zoe Rae Performs Piratical Stunts

LITTLE ZOE RAE, who is starred by herself in Elsie Jane Wilson's coming Butterfly, "The Little Pirate," is always learning something new. In this picture she appears for the first time in the role of an equestrienne. Zoe is furnished with a fascinating piebald pony, and has a little riding stunt of her own in the first part of the picture. "Picture stars must all be good horsewomen," says the baby, who never contemplates any other career than that of the cinema.

Besides becoming an efficient horsewoman little Zoe had to learn to row in order that the plot might be carried through successfully. Zoe meets a bad, bold pirate, and informing him that she loves pirates, goes to his island cave with him, prepared to have a wonderful time.

It just happens that the villains of the piece select the island as a hiding place for some very important bonds, the theft of which comes near to wrecking everybody's happiness. Zoe and her pirate discover them, and experience the usual thrill which finders of hidden treasure have always known in story books and reality. The thief has no idea that the island is inhabited by two children, but he takes the precaution of cutting a hole in their boat, and when the joys of pirating pall, as they must when you are six years old, and the two children set out for home, they are threatened with a very real wet death, and this is where Zoe does some of her most extraordinary emotional acting. Her terror is as realistic as that of Madame Bernhardt herself, whom Zoe long ago adopted as her model.

A charming child story with plenty of grown-up interest on the side is the coming Butterfly, "The Little Pirate."

Burwell Hamrick is the little boy who plays the "Captain Kidd" role opposite Zoe. A lonely dog has an important part in the picture, for he scares the pirates nearly to death by his howling. There is a plot for the grown-up actors, Gretchen Lederer, Charles West and Frank Brownlee. In fact, there is everything which goes to make a successful five-reel photoplay.

Scene from "The Little Pirate," coming Butterfly.

Franklyn Farnum in action in "A Stormy Knight," coming Bluebird.

A Bluebird on A Mountain Top

"A STORMY KNIGHT," the coming Bluebird in which Franklyn Farnum and Brownie Vernon make their last appearance as co-stars, and which was directed by Elmer Clifton, has the distinction of having been photographed on the top of a mountain. It was some stunt to transport cameras and company to such an exalted station, but the exquisite photography is a justification for all the trouble. The players made not the slightest objection to rising at five o'clock in the morning in order to obtain some lovely sunrise effects. Franklyn Farnum did not even object to driving a car full speed down the side of the mountain, although his accomplishments as a chauffeur are somewhat recent, as it is not long since he became a convert to automobiling. The beautiful photography is not the only thing in this Bluebird, as there is a corking story to show off the work of the two stars to the greatest possible advantage.

Lena Baskette in "A Dream of Egypt"

A LENA BASKETTE Feature in two reels, written by Myrtle Stedman and produced by Marshall Stedman.

CAST.

Dorothy	Lena Baskette
Her Mother	Betty Schade
Her Father	Albert MacQuarrie
The Prince	Fred Montague
Prince's Confidant	Walter Belasco

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"I WISH I had something to do," said Dorothy. "I wish I was a great dancer. I wish I'd lived way, way back in the days of the Pharaohs."

Dorothy was a little girl whose great passion was dancing. She was never tired of looking at a book in the library called "Mysterious Egypt," which told the story of a famous dancing girl and a Prince of Egypt.

"I know what I'll do," she exclaimed. "I'll get a shawl out of the attic, and play I'm the beautiful dancer."

Draping the shawl around her, she starts to dance. She imagines she is the girl in the picture. Her mother watches her spellbound, but tells her she must change her dress, as her father will soon be home for dinner.

The father brings home a beautiful statuette of a little Egyptian dancing girl, as a surprise for his wife and child. At home it is placed on a pedestal at the foot of the stairway. Dorothy is delighted with it and gazes at it enraptured. Later, Dorothy creeps down-stairs and dances before the statuette.

Dorothy has a wonderful dream. She is the statuette dancing girl; her mother is her sister and her father the sweetheart of her sister. All of them are poor Egyptians. The child dances on the street while her sister sells flowers, and her sweetheart works in the markets of Cairo. A prince falls in love with the sister and desires her for his harem and, because the flower girl refuses, the prince has her seized and taken to his palace.

Dorothy tells the sweetheart what has happened. She makes up her mind to gain entrance to the palace to plead for her sister. Slipping by the guards, she comes to the palace and begs the prince to let her sister go. When he refuses, she begins to dance. The prince is fascinated and at last says he will let her sister go, but she will be held to dance for him. Meantime, the sweetheart has gotten help and fights with the guards.

The prince orders the sister released, but she refuses to leave the child. Then the sweetheart gains admittance to the palace and rescues the two girls, just in time to have the slaves tear the child away from him.

The prince demands that the child dance. She obeys, but finally falls exhausted to the floor at the foot of the raised dias on which the prince is seated.

"Wake up, Dorothy! You've fallen out of bed and pulled the covers with you!"

With these words in her ears, Dorothy wakes from her dream of old Egypt.

UNIVERSAL SOON TO ISSUE NEW BRANDS OF PICTURES.

THE Universal Film Manufacturing Company wishes to announce to the trade the fact that it will shortly issue three new brands of pictures under the names of Golden Rod, Premier and Primrose.

Including the Star Featurette, the Universal Current Events and the Butterfly Pictures, this will make six new brands that the Universal has put on the market since the first of the year, and if the new features meet with the same reception that has been accorded the first three mentioned, there will be no question whatever of their success from both an artistic and commercial standpoint.

"The Gray Ghost"

The Stars:

Priscilla Dean
Emory Johnson
Eddie Polo
Harry Carter

16
Episodes

Directed by Stuart Paton

"The Gray Ghost" is a vigorous story—packed with excitement and go—full of force and energy that makes 'em come back week after week for more. A tremendous ready-made audience of

10,000,000 People

awaits each episode. This number is based on the Saturday Evening Post's own estimate of its readers. And, since "The Gray Ghost" is the first serial ever filmed from a Saturday Evening Post story it is certainly a sure thing bet that every one of the readers will want to see the film version of the story. Get in touch with your nearest Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Rupert Julian

and

Ruth Clifford

Bluebird Stars

IN

"MOTHER O'MINE"

A Magnificent Production for Your Autumn Opening.

Directed by RUPERT JULIAN.

Though powerful, dramatic, intense, "MOTHER O' MINE" yet remains the sweetest story told in the films for many seasons. It has the universal heart appeal—based on a universal theme—mother love. Never mawkish or sentimental, it is gripping, convincing and inspiring. A perfect photoplay with which to open for your fall opening. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

LOEW'S GRAND
ATLANTA, GA.

LOEW'S BIJOU
BIRMINGHAM, ALA.

LOEW'S LYCEUM
MEMPHIS, TENN.

LOEW (Southern Theatres) CIRCUIT

E. A. SCHILLER, GENERAL SOUTHERN REPRESENTATIVE

Dated at Atl. 7/20 **191**7

JULY 20th, 1917.

MR. GRANLUND,
PRESS REPRESENTATIVE,
LOEW CIRCUIT OF THEATRES,
NEW YORK CITY.

MY DEAR GRANLUND:—

MERSEREAU PICTURE, "THE LITTLE TERROR," PACKED 'EM IN YESTERDAY. SO YOU SEE, THE PERSONAL APPEARANCE THING HAS ITS AFTERDRAFT. REGARDS,

E. A. SCHILLER,
GENERAL SOUTHERN REPRESENTATIVE,
MARCUS LOEW SOUTHERN THEATRE CIRCUIT.

VIOLET MERSEREAU, FILM STAR, SENDS LETTER TO ATLANTA

Dear Atlanta Friends I have thought lots and lots of times of the wonderful visit I had to Atlanta several weeks ago and of how awfully nice everybody was to me, and so I am wishing that I were back in Dixie with you now when what I think is the best picture I ever played in appears at the Grand for the first time "The Little Terror" is the picture I was working in and promised you should see first of any city in the south. I hope you will like it.

With all my love
(Signed) VIOLET MERSEREAU

P S—Rudolph, the little piggy that played with me and whose picture I showed you when I was in Atlanta has grown to be almost as big as I am now V. M

The foregoing is Violet Mersereau's remembrance to Atlanta following her recent visit here The letter was received Wednesday addressed to "Atlantans, Dixie's Dearest People care of the Grand Theater Atlanta Ga.

The dainty little star of the movies really fell in love with Atlanta and she was greatly concerned lest the people of Atlanta might not, for some reason, like her newest picture, "The Little Terror," which will be shown for the rest of this week, beginning at today's matinee, at the Grand. This is the picture a part of which was flashed on the screen at the Grand when Miss Mersereau recently appeared at that theater in person

PRETTIEST girl I ever saw in my life," says Ludwig Schumann to himself, as he catches sight of the young American at the desk of the Grand Hotel.

Schumann is in Paris, waiting for instructions from his government, for he belongs to the service which is called "Secret" when it is your own, and by another less euphonious title when it refers to the enemy.

Making inquiries, he learns that she is Marion Washburn, the daughter of Senator Washburn of Texas, and on her way back to America. Marion is engaged to marry Herbert Cornell, a favorite of Washington society, to whom her father, the senator, has only one objection. He thinks that Herbert has played the role of society butterfly too exclusively, and that it is time for the young man to prove that he is made of sterner stuff. Therefore, he has consented to the engagement, on the condition that Herbert take charge of the delivery of the plans for an international canal, and see that they reach the proper hands. It is known in Washington that foreign spies are on the lookout for the plans. Herbert has just wirelessed his acceptance of this mission, and the senator's agreement to their engagement to Marion, and she is very happy.

Mistaking her happiness for encouragement of his admiration, Schumann, who has no small opinion of his powers as a fascinator of women, is about to address Marion, when a young American enters the hotel and goes to the desk. The spy is struck with the resemblance of the newcomer to himself. His stare attracts the attention of the stranger, who is also astonished at the likeness to himself. The two men regard each other in amazement, and Schumann leaves the hotel.

The American is James Walbert, who has apparently been traveling for pleasure. He sees Marion, and is as much attracted by her beauty as the spy had been. A small, dark man enters the hotel lobby, and with a beckoning glance in his eye, he comes toward Walbert, placing in his hand a paper, as he passes him and goes on. Walbert realizes that the occurrence is unusual, and goes at once to his room with the paper. He opens it and finds a woman's photograph, with written instructions to take the steamer on which she is sailing that

evening for America. They are to work together. Walbert, knowing that he has been mistaken for the other, decides to go through with the undertaking, and commences to prepare for the journey.

Schumann, meantime, returns to the hotel to learn more of the girl and of his double. He meets the small, dark man, who says to him:

"You will have to hurry if you want to make that steamer to-night."

"Make the steamer? What on earth are you talking about?" says Schumann, and is disconcerted to discover that the agent has given the message to the wrong man. He ascends immediately to the other's room, and Walbert looks up from the closing of his bag to see the muzzle of a serviceable revolver covering him.

"Hand over the instructions you received," says a curt voice, and Walbert, bowing to the inevitable, raises his hands above his head. At that moment, an interruption occurs, and Walbert, taking instant advantage of it, strikes down the gun, overpowers his double, in spite of his struggles, ties him securely, and seizing his bags, rushes for the nearest exit and springs into a taxi.

On the steamer, the first person he sees is Marion Washburn, and the second is Wanda Bartell, whom he recognizes from the photograph so mysteriously received to be his intended confederate. He loses no time in making himself known to her. They spend pleasant days on the steamer, in which Walbert realizes that Marion is far more charming than he thought at first sight. He learns of her engagement to Herbert Cornell with a distinct pang, but he manages to conceal his feeling, when the happy girl introduces her steamer companions, Wanda and Walbert, at the dock.

BUTTERFLY PICTURE by Jessie Lowe. Directed by Francis Ford. Thrilling story of the Secret Service.

CAST.

Herbert Cornell	**Duke Worne**
Senator Washburn	**Wm. T. Horne**
Marion Washburn	**Mae Gaston**
Wanda Bartell	**Beatrice Van**
James Walbert **Ludwig Schumann**	**Francis Ford**

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

Arrived in New York, both Walbert in his assumed character, and Wanda report at the headquarters of the Black Legion—the head of the organization of Wanda's government, whose chief purpose is to obtain a sight of the plans of the international canal. They have learned through their spy organization that the plans have been intrusted to Cornell, and they instruct Wanda to play the old, old game.

Somewhat wearily she replies: "I'll play it again for you. I've done it before, and why should young Cornell be more difficult than the rest? Handsome young Americans are not different from the men of other countries."

It is the ancient passion of jealousy which Wanda calls to her aid. The train is laid ready to her hand, in the intimacy between Walbert and Marion which has grown since their voyage together. It is not hard for her to contrive an apparently accidental meeting with young Cornell, and the upshot of it is an invitation to her rooms, and a toast to their better acquaintance. Herbert was too dazzled by the brightness of her eyes to notice that her hand lingered for a moment over the glass she offered him. He remembered nothing after drinking the toast, and Wanda, with a contemptuous smile, relieved him of the plans he carried, as he lay like a log before her. Then as she contemplated his death-like face, a sob burst from her, and she covered her face with her hands.

"Heaven help me! I love him!" she confessed, and fell on her knees beside his body.

"That's one reason why you'll hand me those plans. And the other is this!"

The voice was that of her "confederate," and "this" was the badge of the United States Secret Service.

Snatching up Cornell's half-empty glass, the

(*Continued on page* 35)

UNIVERSAL SCREEN MAGAZINE

Universal Screen Magazine has made a tremendous hit wherever shown. So popular does it become right at the go-off that most theatres have received many requests to book it every week with assurances of full attendance.

Try it Out--Book 4 Issues

Let your people pass on it. Show Universal Screen Magazine for four weeks, then ask your crowd whether they want you to continue it. The answer will be a strong, unanimous "YES!"

Each issue of the Universal Screen Magazine is full of interesting pictures covering such subjects as science, beauty hints, manufacturing industries, raising the baby, cooking, farming, general household affairs, and a miracle in mud by Willie Hopkins. Tell your nearest Universal Exchange to book it for you. If they haven't a print fill in and return the coupon.

Universal Screen Magazine,
1600 Broadway, New York City:

Gentlemen—Send me at once Free Boklet Weekly Service of Universal Screen Magazine.

Name ....

Theatre ....

Town ....

APPRECIATION FROM FAR JAPAN.

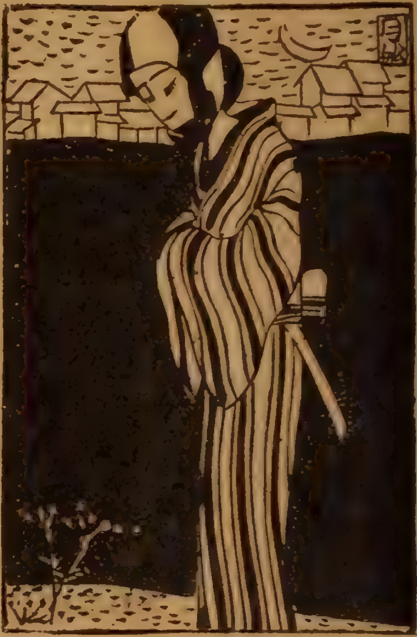
Two letters from Tokyo to Universal which tell their own story.

LETTER I.

Universal Film Mfg. Co.,
New York City.

Dear Sirs—I offer you my hearty congratulations on your continued prosperity. Now, our movie shows put your fine posters up on the outside of the houses, and every one who sees them hopes to have such well-colored posters. As I am so, I hope, gentlemen, that you would kindly send me few old—I will satisfy with old—posters on which I shall be able to see Mr. Francis Ford and Miss Grace Cunard who are the most popular stars in Japan.

I remain, dear sirs,
Yours faithfully,
SEN-ICHI KIMURA,
Hongo, Tokyo, Japan.



Example of Japanese motion picture poster from a Japanese magazine devoted to photoplays.

LETTER II.

Universal Film Mfg. Co.,
New York City.

Dear Sirs—Many thanks for your kind letter and many fine colored posters from your printers, the Morgan Lithograph Company. Two of them I have put it in my study and everyone who pays a visit to me admires their ingenuity.

I hope you are all well and shall be able to see your finer posters in our country in a little future.

Your little friend in Japan,
SEN-ICHI KIMURA.

PUTTING

YOU can use this novel newspaper teaser campaign to good effect in connection with your showing of "WHO WAS THE OTHER MAN?" the Butterfly production, featuring Francis Ford.

Insert the following advertisement in one or more of your local publications, four days before the showing of the picture::

TO J———— G————!
"WHO WAS THE OTHER MAN?"
UNLESS/ YOU REVEAL HIS IDENTITY TO ME I SHALL PRESENT CERTAIN INFORMATION ION TO

I GIVE YOU UN
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lounging - places,

where she may rest after the arduous work which she puts in every day in working hours. She is always first at the studio, and she makes a practice of arriving early and making-up, ready for her director. It is this consideration for others which makes her such a favorite with every one in the studio, where the Century Comedies are made. Success has not turned her head in the least, and she is just as much of a good fellow as she was in the days when a three-dollar check looked like a fortune to her.

to have the money, and when we realize how terribly hard it is to struggle out of this position into that of lead of your own company, we gain some idea of the qualities which Alice How-

"WHO WAS THE OTHER MAN?"

(*Continued from page* 33)

woman drained it and fell at Walbert's feet.

Walbert left the room, however, determined on rounding up the Black Legion single-handed. Counting on his resemblance to Schumann, he set out for their rendezvous on the docks.

For days Marion Washburn had been disturbed by the sense of impending trouble. Many small things combined in her mind into a certainty that Herbert and possibly Walbert, were in danger. Meeting him on his way to the docks, she had a sudden inspiration.

Walbert, entering unsuspiciously after giving the password, was not prepared for the attack launched against him. Schumann had escaped, and wirelessed the news of the impersonation to headquarters. No match for the dozen men, Walbert was putting up a splendid fight, when the police summoned by Marion burst into the place. The Black Legion had held its last meeting.

Universal Director Davis is directing a two-reel railroad drama called "Smugglers of La Cruz," in which Helen Gibson, the fearless, is starred with M. K. Wilson as her leading man.

"Coo-coo," Alice's dog.

UNIVERSAL ANIMATED WEEKLY

Book Universal Animated Weekly — tell your patrons that you are going to show Animated Weekly each week —urge them to attend so that they will see what America is doing to win the world war.
Book Animated Weekly and show the people how OUR COUNTRY is freely pouring her resources into the scales of justice. Help America — through Animated Weekly. If your nearest Universal Exchange hasn't a print, fill in the coupon.

Use this Coupon

Universal Animated Weekly, 1600 Broadway, N. Y.
Gentlemen—Send me at once full particulars Weekly Service of Universal Animated Weekly.
Name ....
Address ....
Town ....

APPRECIATION FROM FAR JAPAN.

Two letters from Tokyo to Universal which tell their own story.

LETTER I.

Universal Film Mfg. Co.,
New York City.

Dear Sirs—I offer you my hearty congratulations on your continued prosperity. Now, our movie shows put your fine posters up on the outside of the houses, and every one who sees them hopes to have such well-colored posters. As I am so, I hope, gentlemen, that you would kindly send me few old—I will satisfy with old—posters on which I shall be able to see Mr. Francis Ford and Miss Grace Cunard who are the most popular stars in Japan.

I remain, dear sirs,

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

WHAT a night! I'm soaked to the skin, but Dave has got to take charge of this money."

Frank, riding through the worst storm of the year, approaches the sta-

"What a night! I'm soaked to the skin, but Dave has got to take charge of this money."

Frank, riding through the worst storm of the year, approaches the station, to give the ten thousand dollars worth of gold, which he has just brought from the mine, into safe keeping. He has to knock a long time before the agent hears him above the noise of the storm, and when Dave finally appeared, keen disappointment awaited Frank.

"I can't take charge of the money," says Dave. "I'm storry, Frank, but the train is hours and hours late, and the gold can't go on to-night. I saw two suspicious looking characters hanging around here, this afternoon, and I just won't take the responsibility of having all that money here."

"Well, then, I suppose I've got to carry it home again," says Frank, "but you might give a fellow a drink before going into that storm again."

Dave does not refuse this request.

Mary, formerly beautiful, but now haggard and care-worn from heart-breaking work and loneliness, stands at the window of her dilapidated shack clenching a letter which says. "Dear Frank—You and I know that it was you, and not Jim, that started me on the downward path, but I did not know that you persuaded me to accuse him so that you could marry that innocent thing you were both in love with." Mary can hardly keep back the tears and when Frank noisily enters, she keeps her back turned to him, even when he mockingly remarks that he supposes she is crying again because she is sorry she married him. After putting the gold in a drawer of a desk and telling Mary that it is there, Frank leaves the shack, for the purpose, so he says, of finding out about the train.

Shortly afterward Mary goes to the desk and stares at the gold, then idly fingers the revolver which lies near by. She looks at some treasures of her girlhood days and sits by the fire, lost in revery, thinking of the days when both Jim and Frank loved her.

GOLD SEAL Three-Reel Drama by J. G. Alexander and Fred Myton. Produced by Joseph De Grasse.

CAST.

Frank	Lon Chaney
Mary	Claire McDowell
Jim	Sam De Grasse

Jim rides through the storm to the house, the yard of which is littered and neglected-looking, and knocks at the door. Mary is terrified and asks who it is, but Jim will only answer that it is a stranger who is lost in the storm. She opens the door. When he removes his hat, both are startled and they are delighted to see each other. Jim picks up the gun which she drops on the floor, after recognizing him, and asks what she is doing with an empty gun. Laughing at her, he fills the chamber from his belt and dismisses the matter from his mind.

Mary finally shows Jim the note which she just received, and he is furiously angry and is about to mention her lack of faith, when she begs him not to, as she has suffered enough already. She sees that he still loves her and pleads with him to take her away. Jim cannot resist her appeal and takes her in his arms. Then, thinking of Frank, Jim determines to make him account for the past and refuses to sneak away as if he and Mary were guilty of some wrong. He leaves to find Frank at the station.

Frank, after leaving the station the second time, is attacked by one of the tramps, but overpowering him, exchanges clothes with the vagabond and hurries on to the shack.

Mary hears a noise and before she can turn, the wind from an open win-

(*Continued on page* 38)

PUTTING IT OVER

YOU can use this novel newspaper teaser campaign to good effect in connection with your showing of "WHO WAS THE OTHER MAN?" the Butterfly production, featuring Francis Ford.

Insert the following advertisement in one or more of your local publications, four days before the showing of the picture::

TO J——— G———!
"WHO WAS THE OTHER MAN?"
UNLESS YOU REVEAL HIS IDENTITY TO ME I SHALL PRESENT CERTAIN INFORMATION NOW IN MY POSSESSION TO THE AUTHORITIES.
M——— L———
(Or exhibitor's initials)

On the following day, run this ad:

T J——— G———!
AGAIN I ASK
"WHO WAS THE OTHER MAN?"
ANSWER THIS QUESTION. YOUR LIBERTY—AND PERHAPS YOUR LIFE—DEPEND UPON YOUR ANSWER!
I GIVE YOU UNTIL (date on which feature is to be shown) TO
(Exhibitor's initials here)

On the day after the above has appeared, insert this ad:

TO J——— G———!
FOR THE LAST TIME
"WHO WAS THE OTHER MAN?"
THE PERIOD OF GRACE ENDS TO-MORROW. THIS IS THE FINAL WARNING. UNLESS YOUR ANSWER APPEARS IN THIS SPACE TO-MORROW——
THE BLOW WILL FALL! ! !
(Exhibitor's initials here)

On the day of the showing, insert this announcement:

TO (EXHIBITOR'S INITIALS)
I HAVE SEEN YOUR ANNOUNCEMENT AND THE THREATS THEY CONTAINED. I AM NOT AFRAID.
TO THE PUBLIC
TWICE HAS (Exhibitor's initials) DEMANDED THAT I ANSWER HIS QUESTION
"WHO WAS THE OTHER MAN?"
TO RAISE THE CLOUD OF SUSPICION THAT THE ANNOUNCEMENTS HAVE SPREAD OVER MY NAME I URGE YOU ALL TO ATTEND THE
(Name here) THEATRE
TO-DAY SO THAT I MAY REVEAL TO YOU THE REAL SOLUTION TO THIS MYSTERY.
J——— L———.

To be 100 per cent. effective, the foregoing should be properly laid out and placed conspicuously. If you do not know how to lay out an advertisement, the advertising manager of the paper in which you advertise will be glad to do it for you.

Bluebird Ideas for "Triumph"

"TRIUMPH," the Bluebird production featuring Dorothy Phillips, is the story of a stage-struck girl who learn that a dramatic career has its seemy side.

Since every girl firmly believes that she possesses the stuff of which stage stars are made, appeal particularly to this trait in whatever advertising you do. The following idea would help you attract attention and arouse the interest of the stage-struck girls.

Employ a couple of girls to distribute circulars containing copy reading:

ARE YOU AMBITIOUS FOR A STAGE CAREER? THEN SEE "TRIUMPH." A BLUEBIRD PRODUCTION FEATURING DOROTHY PHILLIPS AT THE (name of theatre here). IT CONTAINS A MESSAGE OF TREMENDOUS IMPORTANCE TO YOU.

You could make these girls' efforts particularly effective by having them distribute the circulars at night, and having them followed by an auto with its spotlight turned full on them. A colored lens should be used, since this would make them stand out more prominently.

Get in touch with the woman on the staff of the local paper handling the "sob stuff" and have her write up a few articles on the value of the message contained in "TRIUMPH." This co-operation should be easy to obtain, if you are a user of newspaper advertising space. The "sob sisters" are always on the lookout for interesting ideas, and the one contained in this Bluebird production will be eagerly welcomed.

Here is a variation of an idea that has never failed to attract attention. On the address side of a small envelope, imprint the words, "FOR GIRLS ONLY." Place in this envelope a card containing this message: ARE YOU EAGER TO SHINE ON THE STAGE? "TRIUMPH," THE BLUEBIRD PRODUCTION FEATURING DOROTHY PHILLIPS, CONTAINS A STORY OF SPECIAL INTEREST TO EVERY GIRL WHO LONGS FOR A DRAMATIC CAREER. SEE IT AT THE (name of theatre here) ON (day and date here).

Since curiosity is one of the strongest elements in the human make-up, the message on the envelope will not only cause girls to read its contents, but will instantly attract the attention of the male population of your community.

Send the postal below to the people in your community. You can have it multigraphed or printed at a nominal cost. Your Bluebird exchange man will be glad to have it done for you, if it is not convenient for you to have this work done in your own cummunity.

Dear Friend:

Is there a girl in your immediate family whose ambition it is to shine upon the stage?

Yes? Then by all means present her with a ticket of admission to the (name of theatre here) where
"TRIUMPH"
a Bluebird production featuring DOROTHY PHILLIPS, is to be shown on (date here).

Better still, take her to see this picture. You will enjoy every moment as much as she will. And unless I miss my guess, you BOTH will thank me for suggesting that you see it.

Sincerely, etc.

"THE LURE OF THE CIRCUS."

(*Continued from page* 18)

again and they run after Bud, pursuing him until he has climbed over a fence.

Meanwhile, Bringley has dropped a plug of tobacco near Charlie, the elephant, who eats the plug. Then, infuriated with such treatment, Charlie pulls his chain loose and makes his way to the office where Lilly is just telling Bringley that she doesn't want to ride horses any more. Charlie knocks the office building over; Lilly and Bringley are lost in the wreckage. Lilly finally meets Bud outside the arena, and together they return to the blacksmith shop.

"I'll train mules, pop," says Bud, putting on his leather apron.

"Well, I won't say I told you so," answers the old man.

Bison Two-Reel Comedy-Drama.

By W. B. Pearson.

CAST.

Bud	Fred Church
His Father	Doc Crane
Lilly Wright	Eileen Sedgwick
Bringley	Kewpie Morgan

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

Eddie Lyons and Lee Moran in

"The Boulevard Speedhounds"

Eddie is a speedhound and takes Lee for a ride in his racing car. A cop nails them and Eddie tells him his wife is sick, and they are hurrying home to her. The cop is suspicious, but when he goes to Eddie's house Lee hops into bed and fools him. Then the wife unexpectedly returns, also Lee's sweetheart mixes in, and there are sure lively doings. Book this corking Nestor thru any Universal Exchange.

Released Week of Sep. 10.

"THE EMPTY GUN."

(*Continued from page* 36)

dow blows out the lamp and she is left sitting in the dark. She hears a noise and sees only a man's eyes, and when he enters the room she raises the gun and orders him to stop, but he only smiles. As he still approaches, Mary fires at him and he springs at her; they struggle.

Jim, undecided as to the direction of the station, returns to the house to ask Mary, and enters to see the struggle in progress. He jumps into it, but the stranger is getting the best of the fight; he breaks away, picks up a heavy object and swings it above his head to strike Jim, who has already been knocked to the floor. Mary picks up the gun again and now fires at the stranger, who sways and sinks to the floor. Jim gets up and puts his arms protectingly around Mary; he removes the mask from the man's face, and both are horrified to see Frank.

"It is the judgment of the Highest Court," says Jim, solemnly, and Mary points to the full moon which breaks through the clouds and shines upon them.

ABOUT BEATRICE VAN.

Beatrice Van will be seen as a foreign spy who decoys an American youth and meets her death in doing so, in the Butterfly Picture, "Who Was the Other Man?" Francis Ford, the famous serial producer, was the director of this Butterfly, in which he is also starred. Miss Van is a Western girl, having been born in Omaha, Neb., and educated in St. Mary's Convent and Lexington College. She had some experience in amateur and college dramatics, but never tried the professional stage. This lack of experience did not prevent her from obtaining an engagement with the Universal Film Company, with which organization she remained two and one-half years, leaving to play leads with several other companies, and returning to this important role in an absorbing drama of foreign spies and the American Secret Service.

Miss Van is a blonde, five feet seven inches in height, with fair hair and blue eyes. She does all those things that a picture actress ought to do, and, though a blonde, she "puts over" the vampire role, which she plays in this picture, to the queen's taste.

A Hot Weather Comedy

Max Asher in "In The Clutches of Milk"

In this one-reel Victor comedy Max Asher is a hotel-keeper with a chronic thirst. He draws a drink from the bath-tub, from the gas-jet, from his boot-leg, and various other queer places. He gets hold of a bottle of poison, and to save his life is ordered to drink milk. He is chased by an irate milkman through several hundred feet of the liveliest action you ever saw, trying all the time to drink from the milk bottle. Book thru your nearest Universal Exchange for week of September 10.

Released Week of Sept. 10.

L-KO

Two Reels

Week of

Sept. 10.

No comedy company in the country is equipped to the point of production that can equal the L-KO. That's why you can COUNT on the big two-reel L-KO every week as a humdinger. In

"From Cactus To Kale"

there is about the swiftest action—brilliant comedy action — you've ever seen. As usual there are funny stunts and daring stunts, and pretty girls and screamingly funny situations and titles, too. Under the personal supervision of J. G. Blystone the featured players are Walter Stephens, Gladys Varden, Bert Roach and Catherine Young.

ANNOUNCING "THE RED ACE."

(*Continued from page* 17)

enough to crawl into the cabin, press a plunger and blow up the entrance to the mine.

Red Fawn, a little Indian girl, finding Lee dead, flees terror-stricken for Phantom Lake, and, arriving there, tells Pierre Fouchard, proprietor of the Inn; Steel Heffern, a gambler, and Dutch Kate, Heffern's sweetheart, of Lee's tragic end.

Virginia and Kelly arrive at the Lake and leave in the middle of the night for the mine. They are attacked by beasts—Kelly is overcome. To escape the beasts Virginia dives headlong down a cliff into Winthrop's camp. Virginia and Winthrop fall in love at sight.

Virginia and Kelly discover a cache supposed to contain a supply of platinum, but it is empty. They also find the entrance to the mine blown up. While riding back to the cabin Virginia is mysteriously abducted from horse back and later dropped from a tree and carried away in a canoe.

Virginia learns of the mysterious voice that speaks from a tree. It commands and its orders must be obeyed. The voice demands of Virginia the whereabouts of a ring. Virginia does not know of the ring. After a series of pulse-quickening mishaps a smashing punch comes when she escapes through leaping into the lake with tied hands. Diving to escape she is caught in the current of an underground river—and finds the mine.

Dutch Kate and Heffern conspire against Winthrop by compromising him with Dutch Kate—Fouchard frames a brawl in which a man is killed, and suspicion thrown upon Winthrop. Winthrop, wounded, crawls to Virginia's cabin.

When Inspector Thornton, of the R. N. W. M. P., is notified of Winthrop's disappearance after the murder, he leaves to arrest him. Virginia helps Winthrop to make a getaway, while she, in his clothes, leads the posse in an opposite direction. The ruse fails and Winthrop is arrested.

While they are working the mine Virginia and Kelly have a thrilling realistic fight with the Phantom. Virginia is captured and Kelly is killed. Virginia is thrust into an underground room and a voice tells her that her father is alive and near her; that both will be released if the hiding place of the platinum is disclosed. A door opens through which she sees her father chained to the wall, while behind a grating in the same room are several lions. The voice tells Virginia that both she and her father will meet death through the release of the lions unless she betrays the hiding place of the platinum.

Winthrop, hearing of Virginia's disappearance, breaks jail and starts in search of her. Virginia fights the lions, then engages in a remarkably realistic knife duel with Dutch Kate; avenging her father's death by killing Kate.

While she is giving a last, lingering look at the dead Kelly she notices a ring on his finger which she removes. In the ring she finds a secret locket containing a description of how to locate the hidden platinum. After making their escape Virginia and Winthrop find the platinum. Virginia secures it.

That night an attack is made on the cabin by a hidden force. Nothing but the flashes from the rifles can be seen. Thornton and his companions are killed. Virginia and Winthrop make a getaway through a wonderfully thrilling ride on horse back to the lake. They leap from the horses into a canoe. Again they are attacked with rifle fire. Bullets flip up the water all around them. Winthrop is shot and the canoe tips over. The platinum sinks to the bottom of the lake. Virginia swims with Winthrop to safety through a hail of the real bullets that pepper the water around her. Steel Heffern and his men get control of the platinum.

Weary and worn—without food or weapons — Virginia and Winthrop again take up the trail to recover the treasure. They reach civilization. Thrills, punch and pep now follow each other with a furious rapidity. Virginia is thrown from the window of a fast moving train. The train is held up. Steel Heffern is captured after a gripping fight on a runaway locomotive. He is forced to confess and clear the mystery of the Phantom—who turns out to be no other than Joe Weil, a confederate of the Heffern gang.

Eddie Lyons and Lee Moran are at work on a Universal Nestor in two reels, called by the working title of "The Shame of a Chaperone." It is under the direction of Harry Edwards.

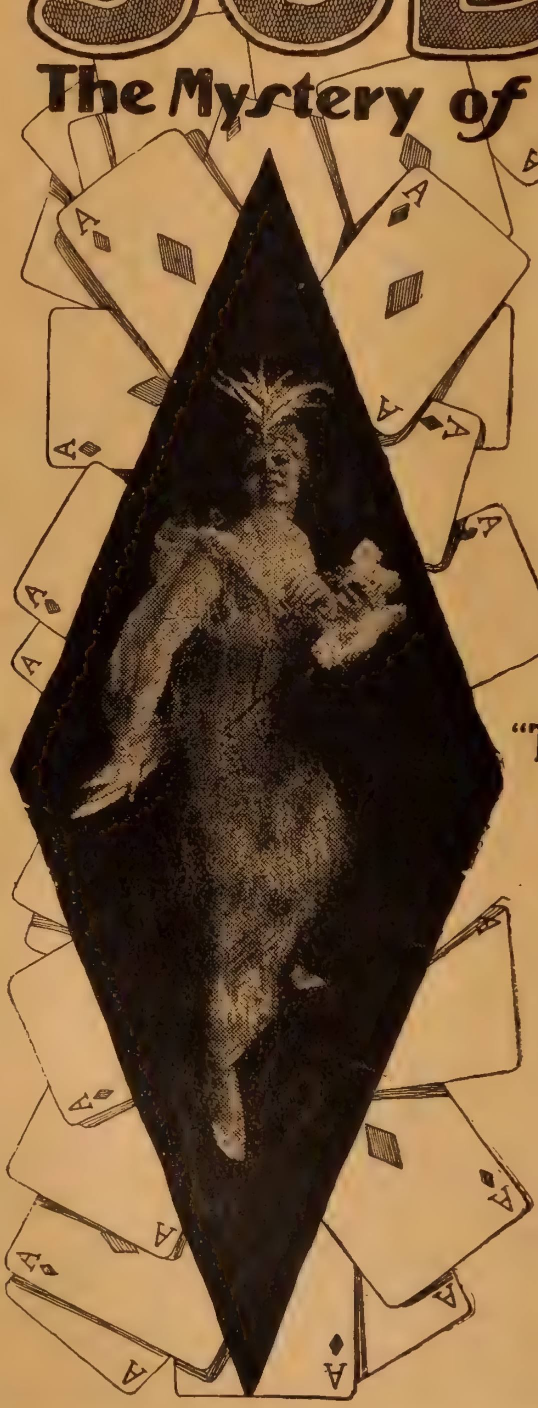
Mary Fuller Feature

MARY, in this strong two-reel drama, falls heir to $5,000, and leaves the country and a faithful lover "to see life." She sees it with a fast crowd, and when her money is nearly gone, offers herself, unconditionally, to the highest bidder. While Mary is deciding between many offers, she is handed a letter—a bid that causes her to say that all other bids are off. Returning home she finds the country lover, and the fans find a climax too big to be told in words. A big picture that will go everywhere. Book thru any Universal Exchange and boost hard.

Released Week of September 10.

SOLVED!

The Mystery of the LUCKY CARD



THE mystery of the "lucky card" advertisments SOLVED. It's the name of the Universal's latest and greatest of all serial photo plays and also the name of the fabulously rich mine, which the Government exhausted almost every resource to find. It's the great serial that surpasses in exciting entertainment ANY SERIAL ever shown on any screen. Romance—love—marvelous adventure, depicted with gripping realism in every episode in which you will see—that idol of millions—

The **Brilliant UNIVERSAL Star**

Marie WALCAMP

in the UNIVERSAL Trump Serial

"The RED ACE"

Directed by JACQUES JACCARD.

the man who produced the tremendous serial success "LIBERTY" that made more money for Exhibitors than any serial in years. "THE RED ACE" is even bigger than "Liberty." It is a thriller from start to finish. Exactly that type of serial that keeps 'em coming for sixteen straight weeks.

A Tremendous Box Office Attraction

because at the end of every episode, there is a terrific suspense punch that makes the crowds nervously eager and anxious for the next episode. "THE RED ACE" will pack your house and keep it packed.

Did You get Your Copy of the Big Ad Campaign Book?

If not, drop a postol to your nearest Universal Exchange and get a copy of this great Ad book that shows you how to put over "THE RED ACE" in whirlwind style. Get a copy today—read the book from cover to cover—then

BOOK THRU ANY UNIVERSAL EXCHANGE.

Musical Setting for "Triumph," Bluebird Photoplay for Week of Sept. 3.

Specially selected and compiled by M. Winkler

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Theme—NOCTURNO OP. 15, No. 2 (2-4 Larghetto) by Chopin

SUB-TITLES	TIME	NAME OF COMPOSITIONS
Opening	2 Min. & 40 Sec.	Alita (Characteristic Allegro) by Losey
T In the Days That Follow	1 Min. & 20 Sec.	.... Theme
T The Dudley Weyman Reportoire	3 Min. & 45 Sec.	Berceuse (Andante Tranquillo) by Delacour
T In August David Called, etc.	3 Min. & 40 Sec.	Doloroso, Poeme D'Amour (4-4 Moderato) by Tobani
T Bitter With Cynism. etc.	8 Min. & 40 Sec.	Select two or three "Melodious Moderatos"
T Your Little Fairy Will, etc.	5 Min. & 25 Sec.	.... Theme
T Paul Niehof Did Not Waste, etc..	5 Minutes	Lanette (Valse Lento) by Henton
T At the First Opportunity	4 Min. & 50 Sec.	Canzonetta (2-4 Allegretto) by Godard
T Is She Going To Play That Part?	1 Min. & 40 Sec.	.... Theme
T Paul Niehof At Last, etc.	2 Min. & 30 Sec.	Dramatic Tension by Reissiger
S After the Rehearsal..	2 Min. & 45 Sec.	Piano Solo—improvise to action
T This Show Does Not Open	2 Min. & 25 Sec.	Dramatic Tension by Winkler
T Go and Talk To Montieth	4 Min. & 25 Sec.	.... Theme
T Well, If You Want Fame	5 Min. & 35 Sec.	L'Adieu (Heavy Dramatic) by Favarger
T You Go To the Theatre	1 Min. & 25 Sec.	Dramatic Maestoso by Ascher
T At the End of the Show	1 Min. & 40 Sec.	.......March to action
T It's a Winner........	2 Min. & 20 Sec.	New Era (Overture) by Head
T I Murdered a Man...	2 Min. & 45 Sec.	Dramatic Andante by Ascher
T Finish the Play, Nellie	3 Min. & 40 Sec.	Dramatic Overture (Olympia) by Ascher
T And So She Died....	2 Minutes	Pastel Menuet (3-4 Allegro Giocoso) by Paradis

Note—Watch for Railroad effects until end.

Musical Setting for "Who Was the Other Man?" Butterfly Production

Specially selected and compiled by M. Winkler

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " , Scene " " " "

Theme—NOCTURNO (918 Andante) by Greig

SUB-TITLES	TIME	NAME OF COMPOSITIONS
Opening	1 Min. & 25 Sec.	Poor Relations (Marcia Mysterioso) by Bendix
T Across the Water...	2 Min. & 50 Sec.	....Continue to action
T Mary Washburn Only Daughter, etc.	4 Min. & 40 Sec.	Honeymoon Reverie (3-4 Andante) by Bratton
T Lieu. Herbert Cornell	4 Min. & 35 Sec.	Fifth Nocturno (6-8 Allegretto) by Leybach
S On Board of Ship...	2 Min. & 10 Sec.	Ecstasy (Dramatic Allegro) by Zamecnick
S Girl Receives Telegram	2 Min. & 15 Sec.	.... Theme
T Friendships Develop.	3 Min. & 15 Sec.	Legend of a Rose (2-4 Allegretto) by Reynard
T Nearing the Home Port	45 Seconds	America (National Air)
S Foreign Agent Near Ships	2 Min. & 25 Sec.	Dolorosa (4-4 Moderato) by Tobani
T At the Capitol.......	5 Minutes	..........Popular Trot
T May I Have the Pleasure?	3 Min. & 50 Sec.	.....Popular One-Step
T Don't You Think You Had, etc.	2 Min. & 45 Sec.	.... Theme
T Marion Had Been Inconsiderate	3 Min. & 20 Sec.	Adoration (4-4 Andante Moderato) by Barnard
T A Woman Intuition..	5 Minutes	.... Theme
T Herbert Is Entrusted	7 Minutes	Ein Maerchen (Melodious Fantasia) by Bach
T You Gave the Plans.	5 Min. & 15 Sec.	Cavatine (4-4 Dramatic) by Bohm
T The Ever Watchful Eye	3 Min. & 25 Sec.	Nocturnal Piece (4-4 Andante) by Schumann
T As the Daughter of a Senator	3 Minutes	Finale from Ariele (Allegro) by Bach
T That Man Represents, etc.	2 Min. & 45 Sec.	......Hurry to action
T You Would Like to Know	1 Min. & 40 Sec.	.... Theme

Musical Setting for Universal Pictures Released in the Week of September 3d

GOLD SEAL—"The Empty Gun". (3 Reels)

REEL I.

10. *"Con Amore,"* Melody, (2-4 Moderato) by Beaumont, until 'Half-way to their destination." 2. *"Last Spring,"* by Grieg, until ''I'll look after Mary." 3. *"Dramatic Andante,"* by Ascher.

REEL II.

4. Continue *"Dramatic Andante"* until "Buzzard's prey." 5. *"Ein Maerchen"* (Melodious Fantasia) by Bach, until "As messenger for the mine," etc. 6. *"Storm Furioso"* to action, until "What's the matter snapping again." 7. *"Rustles of Spring"* (Dramatic Agitato) by Sinding, until end Reel 2.

REEL III.

8. *Erl King"* (Dramatic Agitato) by Schubert, until "Don't make it any harder to bear," etc. 9. *"Olympia"* (Dramatic Overture) by Ascher, until "I'll settle with him then," etc. 10. *"The Tempest"* (A long storm furioso) by Lake, until end.

NESTOR—"Looking 'Em Over".. (Comedy)

1. *"Hello, My Dearie"* (Popular song). 2. *"Willow Tree Song"* from the 1917 Passing Show, until end.

STAR FEATURETTE—"A Dream of Egypt" ....(2 Reels)

REEL I.

1. *"Melody,"* by Friml, until "Mother was wondering," etc. 2. *"Oriental Veil Dance,"* by Aronson. Note—Must be played on a phonograph until "Daddy will be home soon." 3. *"Longing Reverie,"* by Armand, until "Bedtime." 4. *"Fairy Tales"* by Komzak, until "Woman starts phonograph." 5. Repeat *"Oriental Veil Dance."* Note—Must be produced on a phonograph until child in bed." 6. *"Danse Arabe"* by Tschaikowsky, until end Reel 1.

REEL II.

7. *"Orientale"* by Cui, until "Bring the flower girl at once." 8. *"Yelva"* (Dramatic Overture) by Reissiger, until "Will you let me dance?" 9. Repeat *"Oriental Veil Dance"* by Aronson, until "Child in bed." 10. *"On Wings of Song"* (Song) by Mendelssohn, until end.

JOKER—"Officer, Call a Cop".. (Comedy)

1. *"Chinese Allegro,"* by Winkler. 2. *"Ching Change Galop,"* by Puerner. 3. *"Chinese Serenade,"* by Puerner, until end.

VICTOR—"The Curse of a Flirting Heart" ....(Comedy)

1. *"Flirting Whistler"* (Rag) by Lake. 2. *"Where Do We Go From Here?"* (Popular Two-Step).

JOKER—"A Gale of Verse"......(Comedy)

1. *"For You a Rose"* (Popular Fox Trot). 2. *"Sinbad Was In Bad"* (Popular Song) until end.

BISON—"The Lure of the Circus".. (2-R.)

1. *"Intermezzo"* (2-4 Presto) by Arenski, until "Nine minutes later." 2. *"Menuet"* by Bolzoni, until "How do I look?" 3. *"Lunita"* (Intermezzo) by Loraine, until "At last brave Jack." 4. *"Dramatic Tension No. 1"* by Ascher.

REEL II.

5. Continue *"Dramatic Tension"* until "He was forging his way," etc. 6. *"Olympia"* (Dramatic Overture) by Ascher, until "I'd rather be a belle," etc. 7. *"Dawn of Love"* (Allegretto) by Bendix, until end.

BLUEBIRD IDEAS for "MOTHER O' MINE"

NO sweeter story than "MOTHER O' MINE" has ever been told. It's a story of home and mother that will be remembered long after the observer has forgotten any nummer of the so-called "million-dollar" spectacles.

The best bet in putting this Bluebird Extraordinary over, is to get the co-operation of every civic and uplift organization in your community. Start a "Mother's Day" or a "Remember Mother Day." By means of your newspaper and other advertising mediums, start a campaign urging every son and every daughter to do some special deed that will make the little mother at home specially happy.

The department stores, the florists, the jewelry establishments, etc., will undoubtedly be delighted to co-operate with you in your effort to put the "Remember Mother Day" over with a big bang. If you are a newspaper advertiser suggest to the advertising manager of the papers in which you advertise, the idea of getting up a "Mother's Day" advertising section. If a page is devoted to the idea, your own ad. should occupy the center of the page, so as to form the foundation for all the surrounding advertisements.

If you can effect a reasonable arrangement with a florist, offer to present a carnation, the flower adopted as the official emblem in those states where "Mother's Day" is an established institution, to every mother who attends the showing of "MOTHER O' MINE."

If a military encampment, or an armory, is in the vicinity of your theatre, make a special appeal to the soldiers who have volunteered to go to the front. For that matter, it would be worth your while from an advertising standpoint, to give a special presentation of this Bluebird to the enlisted men, admitting them free during certain hours. Over in France and England, the idea of finding "mothers" for those soldiers who have none, has grown tremendously. Get the local organizations interested in this idea, so that those boys who have no mothers, or who are far from home, may be "adopted" by those loving souls who are glad to extend to the soldier boys in their community the wholesome care and tender affection that they hope to have extended to their own boys who are serving the flag at some distant point.

Have the following copy multigraphed or printed on a one-cent postal and mail to all the people whose names are on your mailing list. If you lack one of these lists, get in touch with the publicity department at your Bluebird Exchange and ask for help in compiling one. THIS ASSISTANCE IS FREE.

YOU, Madam!

YOU, Mr. Man!

What have YOU done this day to make the little gray mother at home HAPPIER?

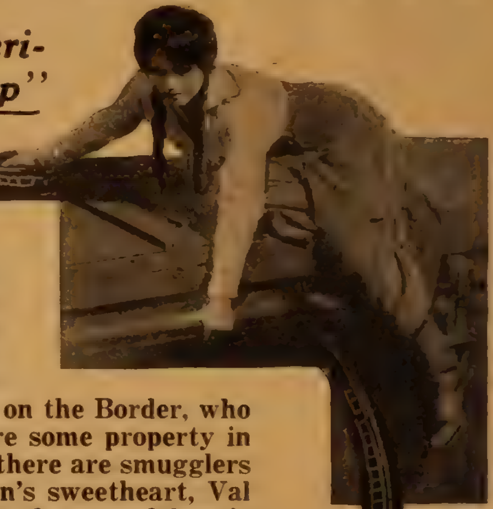
At the (name of theatre) on (day and date) will be shown the Bluebird Extraordinary

"MOTHER O' MINE"

It's the story of the man who had the most wonderful mother in the world—the kind of a mother that you and I have—and of what happened when false pride caused him to do something that hurt her.

See "MOTHER O' MINE." It will make you doubly appreciate the mother at home—or bring back a flood of memories of the mother that is gone.

HELEN GIBSON *in "A Perilous Leap"*



HELEN GIBSON does stunts in this picture that will fairly take your breath away. How she does them and comes up smiling after is a mystery that possibly only Helen herself could solve. In this Gold Seal three-reeler she is the daughter of an honest and prosperous rancher on the Border, who is asked by some strangers for permission to store some property in his barn. This is granted, when it is learned that there are smugglers in the neighborhood. The news comes from Helen's sweetheart, Val Paul, a secret service operative. It develops that the stored box is opium and Val lays for the gang. He is bested in a tremendous fight, put aboard a freight train and the gang think they have won. But they haven't counted on Helen, who, at a mad gallop, overtakes the train, jumps aboard from her horse, and after a perilous leap to and from a bridge and the fast train rescues her lover.

Book thru your nearest Universal Exchange

Released

Week of

Sept. 10

BLUEBIRD PLAYER'S MISHAPS FORCE LAUGTER FROM STAR

Th filming of photodramas often has its humorous side, especially when an accident occurs to an actor in the middle of a scene which causes blushes were it not for a heavy coat of makeup. Such was the case a few days ago with William Stowell, featured with Dorothy Phillips in Director Joseph DeGrasse's current Bluebird production, "Triumph."

Stowell in long hair and plumed hat was wearing a costume of the Queen Elizabeth period with flowing robes. As he started majestically down the stairway used in the scene his feet became entangled in his sword and he came down head-first, rolling over and over. No sooner had he recovered from his undignified position and had succeeded in doing the scene properly when he was called upon to fight a duel with Clyde Benson, another Bluebird actor who was wearing a similar costume.

In some manner Stowell's hat became twisted in the curls of his opponent and in withdrawing the weapon the curls disengaged themselves also, for the actor was not using a complete wig, simply having pinned the curls underneath his hat.

In the meantime Miss Phillips sat behind the camera enjoying the unexpected comedy and laughed until her sides ached, as the scenes had been divested of their dignity and had descended from the sublime to the ridiculous.

The One Best Bet of the Week

HARRY D. CAREY in "A TEXAS SPHINX"

Harry Carey's millions of admirers will say that is some title for a Carey picture—because with all the dash and go that they find in his work, they know he is a master of the "quiet" method of getting his big stuff over on the screen. They'll enjoy every foot of this picture. It's great and thrilling, tense and absorbing, with a walloping punch at the end. There's a stage robbery and Harry is suspected. There's a pretty love story, and for a time it seems that Harry is to lose out, but the punch climax comes with a satisfactory surprise that will bring the fans to the edges of their seats. Book through any Universal Exchange.

....*RELEASED WEEK OF SEPTEMBER* 10.

Musical Setting for "MOTHER O' MINE"

Bluebird Picture

Theme—"Heart Wounds"—(4-4 Allegretto Expressive) by Grieg
Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
Specially selected and compiled by M. Winkler

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
T	Molly, the Jersey Cow	1 Min. & 50 Sec.	.... Theme
T	Her Baby — John Standing	2 Min. & 55 Sec.	Sparklets (6-8 Moderato) by Miles
T	Soft Stillness and the Night	3 Min. & 10 Sec.	Frat. (March on College Songs) by Zamecnick
T	John Had Dreams...	1 Min. & 50 Sec.	.... Theme
T	Then One Day He Left	1 Min & 10 Sec.	Songs D'Enfant (4-4 Andante non troppo) by Gabriel-Marie
T	Years Pass	3 Min. & 30 Sec.	Good Bye by Tosti
T	He Had a Hundred Interests	5 Minutes	Maesmawr (Valse Lente) by Curti
T	You Make Me So Crazy	1 Min. & 5 Sec.	.... Theme
T	An Hour Later......	4 Min. & 20 Sec.	Pastel Menuet (3-4 Allegro Giocoso) by Paradis
S	Mother Reading Letter	2 Min. & 50 Sec.	Flirtation (Valse Intermezzo) by Meyer-Helmund
T	John Was Too Busy	1 Min. & 20 Sec.	.... Theme
T	John Standing Entertains	1 Min. & 10 Sec.	Dreaming (2-4 Andantino) by R. Strauss
T	You Look Like a Flower	3 Minutes	Vocal Solo (Popular Song) with Piano accompaniment
T	She's My Old Nurse.	3 Min. & 5 Sec.	Notturno (9-8 Andante) by Grieg
S	Man Singing	2 Minutes	.... Theme
T	When the Last Guest, etc.	1 Min. & 20 Sec.	Vocal Solo(Pathetic) with Piano accompaniment
S	Mother Is Leaving...	6 Min. & 40 Sec.	La Reve (Dramatic Andante) by Golterman
T	Morning	2 Min. & 35 Sec.	Longing (Dramatic Andante) by Bendix
T	He Decided To Begin, etc.	2 Min. & 25 Sec.	Summer Night, Idyl (3-4 Andante Expresivo) by Roberts
T	To Him His Course Was Plain	1 Min. & 10 Sec.	Capricious Anette (4-4 Allegretto Moderato) By Borch
T	He Lived Pp To His Resolve	2 Minutes	Pathetic Andante by Margis-Berger
T	Florenzio! Florenzio!	2 Min. & 15 Sec.	.... Theme
	Until the Eend......	4 Minutes	Whispering Flowers (Characteristic) by Blon

UNIVERSAL SCREEN MAGAZINE.

Issue No. 35.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"Panama the Second" is the subject of the first study in the Universal Screen Magazine, Issue No. 35. This is the great new Salmon Bay Lock of the Lake Union Canal at Seattle, Washington, which rivals those of the Panama Canal itself in size, and is one of the greatest structures of its kind in the world. It was built by an army of engineers at a cost of over five million dollars.

The evolution of a butterfly, from caterpillar, through the chrysalis stage is the second study. Industry is represented by a picturization of the method of hydraulic mining, one of the oldest and most economical methods of mining. It is frequently employed for extracting gold. Other scenes of extracting the most precious metal form an interesting series.

A screen oddity is the Penyugal Springs, the curious natural phenomenon of Northern California. Age-old fires in the bowels of the earth heat the waters to boiling point and send them bubbling to the surface. It is a time-honored custom of tourists to boil their eggs in the springs. A "Miracle in Mud," by Willie Hopkins, the Screen Magazine's sculptor, closes the reel. It is called "Some Trade-Mark."

Dorothy Philips scores a tremendous hit through her brilliant work as the "Queen of the Barbary Coast"

Dorothy Phillips

In that powerful drama of passions and mighty emotions

"Hell Morgan's Girl"

A drama of rare excellence and punch, Hell Morgan's Girl" is a thrilling story of the notorious Barbary Coast in San Francisco at the time of the great earthquake and fire. It is one of the best stories of the year—it has never played to less than capacity wherever shown.

Book It Repeat

It will make good in your theatre just as it has made good in hundreds of theatres throughout the country. It outdraws all other popular actors and actresses—giving the lucky theatre showing it a walkover while it is in town. Play it repeat on our advice. Book through any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY NEW YORK

"A Gale of Verse"

By Tom Gibbons

Joker One-Reel Comedy
Produced By Allen Curtis

CAST.

Lizzie Loose	Gale Henry
Jerry	Milton Sims
Phoney Felix	Charles Haefli

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"And while the bats go batting through,
My love for you will still be true."

Lizzie Loose had just finished reading this masterpiese to the editor of the Caterwaul, and he came to long enough to murmur:

"Too good for us, I fear—to highbrow, you know."

"But you can't send me away like that. The stars told me to come to you," said Lizzie.

Just then a letter was handed to Ye Ed. It was from Lizzie's paternal parent, and said that he would give a hundred plunks to the man who could make Liz go back to the farm. Jerry, the star reporter, pricked up his ears.

He frames it with the Ed to send Liz on a phoney assignment to an enmpty house, while he will appear and scare her from the job. But Liz didn't have her long ears for nothing, and she overhears the plot.

In the cellar of the house lives Phoney Felix and his band of desperate counterfeiters. Jerry is seized and condemned to death. The composer's stone is suspended over his head with the rope in the flame of a candle.

Lizzie arrives, and she sails in and does up the gang after which little job she remembers Jerry just in time to save him.

"But if I untie you, you'll have to marry me," she whispers coyly.

"Marry you? To get out of here I'd marry the———himself."

"Never again. Oh, never again!"

"The Curse of A Flirting Heart"

By C. B. Hoadley

Victor Comedy in Two Reels.

CAST.

Max	Max Asher
Mrs. Max	Lillian Peacock

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"If he flirts all the time with strange women, I don't see why I shouldn't flirt with strange men. What's sauce for the gander is certainly saucy for the goose," says Mrs. Max, as she puts on her best hat and goes out.

In a park where the mayor of Bugville is flirting with a swell-looking woman, Mrs. Max seats herself behind her parasol. Max comes along, sits beside his wife and starts a flirtation, neither knowing the other, but Max discovers his error and flees. A cameraman is going about the town shooting local scenes. Max picks up an acquaintance with a young neighbor woman who is hanging out clothes in her back yard; they decide to go to a picture show to avoid her husband and his wife. Mrs. Max becomes friendly with this same neighbor's husband and they also go to the picture show, sitting directly in front of Max and his new friend. Max and the neighbor have been chased out of a barn by a mule while trying to hide from Mrs. Max. Max crouches in the crowd as he enters the show. The neighbor hides behind Mrs. Max's skirts as he goes in. The manager of the show receives word that the films for his program missed the train. The operator writes on a slide and flashes on the screen: "There's a man in the house with another man's wife and the husband is looking for him." Max and the man with Mrs. Max both sneak out of the show and later return, Max being seated by his own wife and the neighbor by his. The mayor and his wife are also in the show. Because of the lack of regular films, the local views, taken by Professor Shutter, are shown on the screen. All the scenes of the different flirtations are shown; the mayor chased by a bull; the episode with the mule; a prominent old maid and a man flirting; Max and his wife flirting behind the parasol.

"Never again for ours!" vow Max and his wife.

Priscilla Dean had no sooner finished putting over a good publicity story about a tremendous struggle she had with Emory Johnson, when she fell through a trap-door with him and broke her arm. It wasn't the fault of the publicity man, either.

If you are a red-blooded American you will surely want to show "Eagle's Wings," because of the thundering, patriotic message that it puts over without resorting to sham battles, smoke balls, or jingo titles.

It Pulls Record-Breaking Crowds

1,500 Chapters of the Daughters of the American Revolution endorse "The Eagle's Wings" through their National President—it has also received enthusiastic praise from prominent government officials at Washington, D. C. Book it! Push it! Get your local patriotic societies interested. Ask your nearest BLUEBIRD Exchange for full details, or

BLUEBIRD Photoplays, Inc.
1600 Broadway New York

There Every Minute

Marie Walcamp

This dainty, little lady takes many desperate chances and puts over feats of strength and skill as she plays the lead in

LIBERTY

It's the type of play that pulls the fans to their feet—that gets the loudest applause—that is voted the most thrilling production ever seen. Book it and it will play 20 weeks of capacity in your house. Write or wire your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"LOOKING 'EM OVER."

By EDDIE LYONS
and
LEE MORAN

A NESTOR Comedy of a henpecked husband and a high flier, who take a night off. Directed by Roy Clements.

(*Copyright 1917, Universal Film Manufacturing Co.*)

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Eddie's Wife	Edith Roberts
Lee's Wife's Brother	Fred Gamble

"Aw, come on, Lee. Be a sport. "She'll never say a word. Women don't want a man sticking around every evening. They've got all sorts of things they do when we aren't there. She'll be glad to get rid of you."

Eddie is married, but playes the cafes regardless. Lee is married and realizes it every minute. Eddie persuades Lee to go out for a night, and by means of a ruse Lee gets away from the house.

While they are enjoying themselves at a cafe with two pretty entertainers, Lee's wife's brother and a friend arrive from the West. They are hungry and get the two wives to go to a cafe for something to eat. They go to the same cafe that Lee and Eddie have chosen. The two husbands see their wives with the strange men, Lee never having seen his wife's brother, and flee to the kitchen for a consultation.

Eddie really had no excuse for wanting to leave a wife like this, had he?

They decide to stay and watch their wives. Donning waiter's clothes, they proceed to wait on the party. Their jealousy is aroused more and more as they watch their wives dance with the two men. Finally their anger leads them to crown the two men with dishes of soft food, and a chase and general scramble ensues.

"Forgive me, darling, I didn't have a bit a good time without you," says Lee.

"Forgive me, sweetheart. He's only my brother," says wifie, and so peace is restored once more.

The evening was now in full swing when, shush! Note: This was the last time. Eddie is married now.

Notice
To The Trade

THE UNIVERSAL FILM MANUFACTURING CO. has sold all the unsold territory on "COME THROUGH" to JEWEL PRODUCTION, Inc., 405 Mecca Building, New York City. All communications for State Rights purchases or bookings in unsold territory on "COME THROUGH" should be addressed to JEWEL PRODUCTIONS (INC.).

UNIVERSAL FILM MFG. COMPANY,
CARL LAEMMLE, President.
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY, - NEW YORK.

P. S.—"Parentage" also produced by the Universal Film Mfg. Co., recently sold to Frank J. Seng.

REVIEW OF UNIVERSAL PAST RELEASES

GOLD SEAL.

JULY—
24—**A Soldier of the Legion**..........(3-Reel Drama)
Irene Hunt-Leo Pierson.
31—Neal Hart in **"Right of Way Casey"**
3-Reel Western Comedy-Drama)

AUGUST—
14—**A Wife's Suspicion**..........(3-Reel Drama)
Betty Schade-Val Paul.

IMP.

JULY—
1—*A Double-Topped Trunk*..........(Drama)
8—*The Girl In the Limousine*..........(Drama)
15—*Hatton of Headquarters*..........(Drama)

STAR FEATURETTE.

AUGUST—
2—Cleo Madison in **"The Woman Who Would Not Pay"**..........(2-Reel Society Drama)
9—Mary in **"The Untamed"**..........(2-R. Dr.)
16—**Cheyenne's Pal**..........(2-R. Western Drama)
Harry Carey.
23—**The Golden Heart** (2-R. Heart-Interest Drama) with *Little Zoe Rae.*

BISON.

JULY—
14—Neal Hart in **"Double Suspicion"** (2-R. West.) with *Janet Eastman.*

AUGUST—
21—**Squaring It**..........(3-R. Western Drama)
Neal Hart-Janet Eastman.

L-KO.

AUGUST—
1—**Blackboard and Blackmail**..........(2-R. Comedy)
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8—**The Little Fat Rascal**..........(2-Reel Comedy)
Phil Dunham-Merta Sterling.
15—**Rough Stuff**..........(2-Reel Comedy)
Dan Russel-Gladys Varden.
22—**Street Cars and Carbunkles**..........(2-R. Com.)
Bob MacKenzie, Eva Novak and E. Barry.

BUTTERFLY.

AUGUST—
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Roy Stewart.
13—Jack Mulhall in **"The Midnight Man"** (5 Reels)
20—**The Lair of the Wolf**..........(5 Reels)
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JOKER.

AUGUST—
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18—*Back to the Kitchen*..........(Comedy)
23—*Behind the Map*..........(Comedy)
25—*Mrs. Madame Manager*..........(Comedy)

NESTOR.

JULY—
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AUGUST—
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14—*The Rushin' Dancers*..........(Comedy)
21—*Move Over*..........(Comedy)

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AUGUST—
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18—*Doing His Bit*..........(Comic Cart.)
and *Algeria Old and New*..........(Scenic)
25—*Colonel Pepper's Mobilized Farm*....(Com. Cart.)
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16—**"The Gray Ghost,"** Ep. 4, **"The Fight"** (2 R.)
23—**"The Gray Ghost,"** Ep. 5, **"Plunder"** (2 Reels)
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AUGUST—
6—**"The Gray Ghost,"** Episode 7, **"Caught in the Web"**..........(2 Reels)
13—**"The Gray Ghost,"** Episode 8, **"The Double Floor"**..........(2 Reels)
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AUGUST—
3—**Where Are My Trousers?**..........(2-R. Com.)
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10—**Like Babes in the Woods**..........(2-R. Juv. Com.)
Violet MacMillan.
17—**The Brass Girl**..........(2-Reel Comedy-Drama)
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24—**A FiveFoot Ruler**..........(2-R. Comedy-Drama)
Carter and Flora Parker De Haven.

UNIVERSAL ANIMATED WEEKLY.

AUGUST—
1—*Animated Weekly, Vol. 2, No. 83*..........(News)
8—*Animated Weekly, Vol. 2, No. 84*..........(News)
15—*Animated Weekly, Vol. 2, No. 85*..........(News)
22—*Animated Weekly, Vol. 2, No. 86*..........(News)

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10—*Universal Screen Magazine. Issue No. 31.*
17—*Universal Screen Magazine. Issue No. 32.*
24—*Universal Screen Magazine. Issue No. 33.*

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JULY—
28—*Universal Current Events. Issue No. 11.*

AUGUST—
4—*Universal Current Events. Issue No. 12.*
11—*Universal Current Events. Issue No. 13.*
18—*Universal Current Events. Issue No. 14.*
25—*Universal Current Events. Issue No. 15.*

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VOL. 5 NO. [illegible]

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Zoe Rae Gives An Interview

LITTLE ZOE RAE is certainly a star actress, as her work in the Butterfly Picture, "The Little Pirate," conclusively proves, but she has still another claim to superlatives. She is probably the greatest chatterbox in the profession. The interviewer who gets an assignment to interview Zoe has a cinch. Just wind her up with a judicious question or two and she'll do the rest. Here is a sample:

"I'm going camping with mama and papa in my own motor, and I have a khaki outfit, and when I wear it no one will know me, and I won't be started at, and the kids won't follow in line behind me. You know, in Los Angeles, the kids crowd around me on the street and try to feel of me to see if I'm real.

"Do you know that Santa Claus brought me the biggest doll in the world last Christmas? She is so big that she wears clothes of four-year-old size, and I save all my spare pennies to buy dresses for her, and I have a big trunk all full of them, and the maid washes them every week, just like she does mine. Children are such a responsibility!

"I got a letter the other day from a little boy in Alabama, and he says he loves me on the screen and wants to marry me when I grow up, and he sent me a picture of the town depot! I said to mother, 'I think I'll write back and just keep him going,' but then I got scared—it might be a colored boy. You know they have lots of them in Alabama.

"If you want to know what I like to do most of anything in the world, it's to go 'way up in the wilds of the mountain, where you can't hear a sound except the streams rushing down. Papa takes a shovel and partly dams up the stream for me and I go in and sail boats of leaves and bark, and have the mostest fun! And mama cooks, oh! such a good dinner over the campfire, and then at night we cuddle up in warm blankets and papa plays the phonograph till I fall asleep right out under the stars. There are wild cats up there, too—awful wild—but papa has a gun, so I'm not scared of them. I don't know a thing till the sun comes up and I smell the bacon and coffee—yum, yum!

"I surely do get my picture taken more than any one I know. I work every single day, and the visitors see me going around and they say, 'Isn't she cute?' and snap go their kodaks. And the other day I was photographed by an X-ray. That's a funny camera! It didn't stop at me but went right through, and I can't say that I am very good looking inside. Papa says I'm fat, but all I could see was just bones!

"Did you take a peek at my dressing room? It's all baby blue and cretonne, and I have a regular play house there. I fix the pillows on the sofa for thrones, and my kewpies are the queens and my teddy bears are the kings, and I have mama turn on the light for the moon, and my dressing table makes a lovely lake—it's covered with glass, you know—and my kings and queens have a grand time sailing by moonlight!"

Here even Zoe, the champion speech-sprinter and long-distance talker, gave out momentarily, and there was a moment's pause, during which the interviewer managed to get a word in edgewise.

"I suppose you are such a big girl that you never get into mischief any more, especially now that you are a Butterfly star all by yourself."

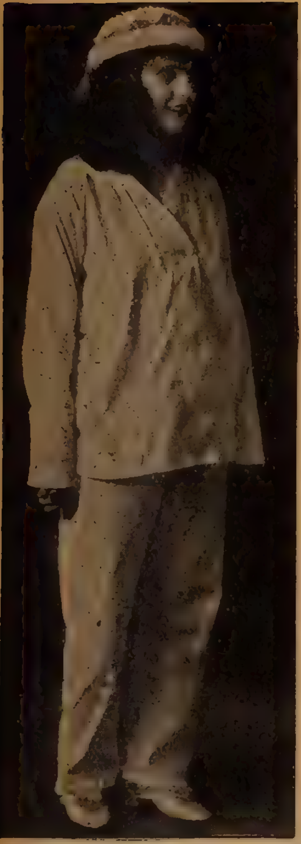
"I'm six years old now," she answered, "and, of course, that's pretty big, but I have to tell you that I got a spanking the other day. Do you know what I did? We were shopping in my machine, and mamma got out and went into a store and left me in the machine, and I got tired waiting and I wanted to see if I could make the engine buzz like papa does on a cold morning, and I started the engine. Oh, my, I got it when I got home! No more joy riding for me!

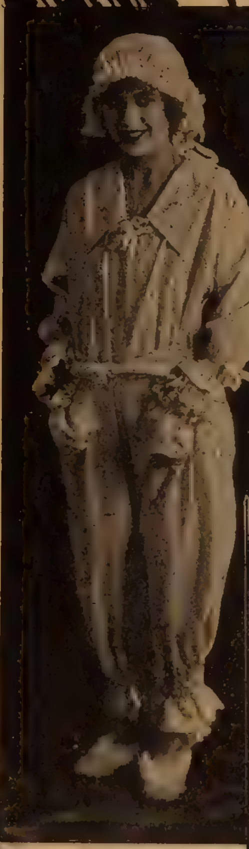
"There are lots of other things I'd like to tell you about, but Miss Wilson must be ready for me, now, I think, and I don't like to keep her waiting as long as I work in pictures, and I hope that'll be for ever."

Drawing by Burton Rice.

Pajamas & Peaches

FROM BLUEBIRDS AND BUTTERFLIES


MOLLY MALONE of BUTTERFLIES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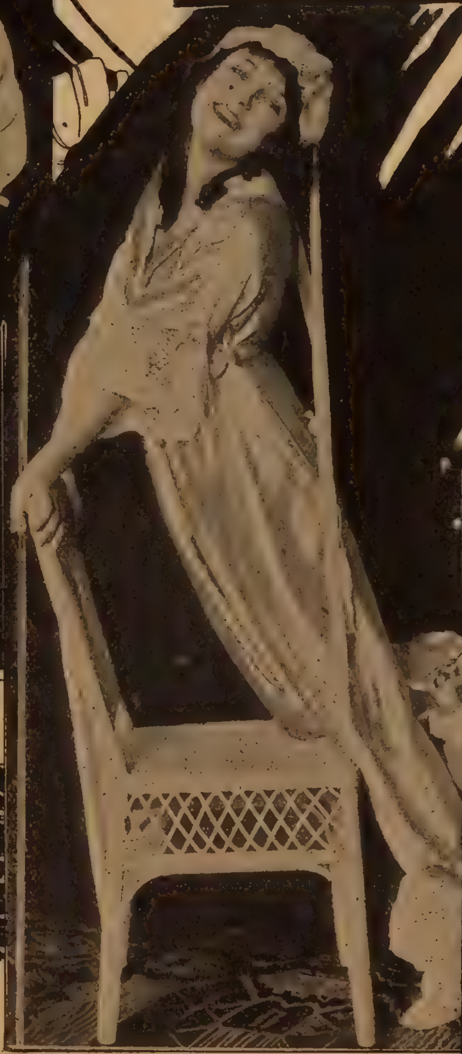
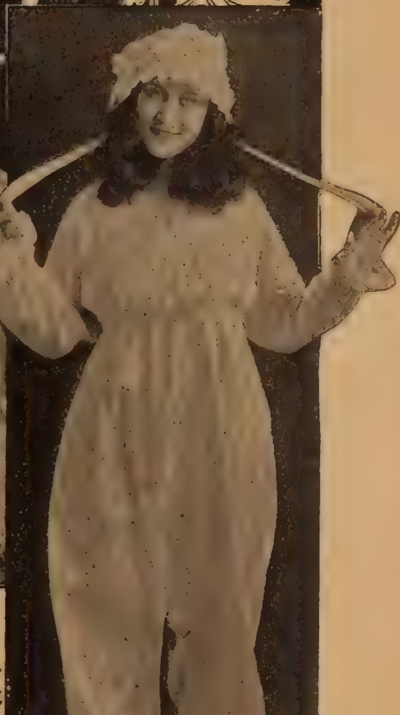

CARMEL MYERS of BLUEBIRDS.


YVETTE MITCHELL IN "THE RED ACE"

"PERFECT pajamas popularize peaches" might have been the heading of this page of beauties from the Bluebird and Universal studios. Up at the top is Molly Malone, playing opposite Harry Carey in Butterflies. She advocates overalls in the daytime, and so, of course, bifurcated sleeping garments. Mignon Anderson wore this attractive suit in "A Wife on Trial." Carmel Myers, the new star of Bluebirds, sets a terrifically high standard of feminine beauty in her satin sleeping-suit. Yvette Mitchell, who is doing "Red Fawn" in the serial, "The Red Ace," has played trousered Chinese maidens so often that pajamas come naturally to her.

The MOVING PICTURE WEEKLY

Vol. 5. NEW YORK, SEPTEMBER 1, 1917. No. 4.

The MOVING PICTURE WEEKLY
A Magazine for Exhibitors and others interested in films.
Published Weekly by the
Moving Picture Weekly Pub. Co., Inc.
Editorial Offices........1600 Broadway, N. Y.
Publication Offices........409 Pearl St., N. Y.

PAUL GULICK........Editor
M. WINKLER........Music Editor
PETER PEPPER........Interviews
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ROBERT S. DOMAN....London Correspondent
BURTON RICE........Paris Artist

Subscription Price, $3.00 a year; Foreign, $3.50; Single Sopies, 10c.
Advertising Rates on Application.

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MARBLE HEADS
THE MASTER SPY
LOVE THY NEIGHBOR
THE FOUNTAIN OF TROUBLE
THE SPOTTED LILY
THE SECRET MAN

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(All these stories are copyrighted by the Universal Film Mfg. Co.)

MARY FULLER
in
"To The Higest Bidder"

A dream of Oriental luxury.

Before the auction sale.

TWO-REEL Society Drama. Directed by Lucius Henderson from a scenario by Catherine Carr.

By **EMMETT CAMPBELL HALL.**

"I'M awfully tired of this life, Robert."

Rose Weston looked up from her uncongenial task of churning butter, as Robert Wayne, her country sweetheart, came up the garden path to bid her good morning.

"When I sell this load of potatoes, I'm going to get our wedding ring."

"Wedding ring, bah! I almost—hate you!"

That night the family is gathered in the old-fashioned sitting-room, Rose before the family piano. Robert and her father talk "crops." Rose's small, fat brother is engaged in the epic act of brushing flies from his forehead; her mother is sewing. Rose bangs at the piano unmercifully.

"Rose, child, what is the matter? Hush!"

"I am tired of stopping, hushing, being quiet, living in the country, listening to talk of crops!" She rushes blindly from the room.

Later, in the garden, Robert hands Rose a letter. She is still angry, so he kisses her and leaves.

Next day, Rose receives a letter from a former schoolmate, Esther, who deplores the fact the girl is going to marry a farmer, settle down in the country and be an old "drudge."

Shortly, thereafter, in anticipation of her wedding, Rose's father hands her a cheque for $500, which has been left her by an uncle. In the dead of night, Rose packs her things and slips from the house, having left a note, saying that she is going to the city with her $500 and that Robert ought to be glad to get rid of her.

Arrived at the city, Rose goes to the apartment of Esther, where there is in progress a Bohemian party. The girl drinks her first glass of wine, and becomes the centre of the group after a short time.

There follows many picnic and basket parties, auto trips and suppers. Rose's funds are becoming very low. She dramatically announces, to friends, at the close of a day spent in the woods on a picnic, that, at the end of a certain time, she will sell herself to the highest bidder.

Meanwhile, back home, a hunter has met Robert and discovered that on his place is a copper mine, which the two develop, with unlimited profits for both. Robert comes to town, and with his partner, is seated in a restaurant where there is a gay party drinking and dining. He is attracted to one of the women, rather boldly dressed, and when she turns he sees that she is Rose. His partner tells him that there attaches to her a great deal of gossip along the great White Way because of her vowed declaration to sell herself to the highest bidder in a very few weeks.

Rose sees Robert as she is leaving the restaurant with her escort and starts to speak to him. He repulses her. When she arrives at home, several hours later, she finds him in her apartment waiting for her. He remonstrates with her and she orders him out of the place.

The day of the auction draws near. Robert gives his partner a blank cheque, telling him to bid anonymously for the woman.

The auction day is at hand. Rose, mounted on a chair, goes under the hammer. Suitors from near and far bid for her. One offers rare riches in India with a palace and a dark-skinned retinue; another spreads jewels at her feet; another lures her with the promise of making her a famous prima donna, with Metropolitan debut in opera; Robert's business friend offers wealth, in the form of a cheque, in behalf of an absent friend.

A mysterious message arrives. Rose announces that every one is outbidden by it.

Robert is dejected when his partner returns and tells him the outcome of the sale. He packs up and goes back to the farm.

In the garden he meets Rose, suitcase in hand. She shows him her father's note, telling her that he forgives her for having left home and explains that this is a higher bid than any for her.

They are happily re-united in the rose-garden, each the richer for their experiences.

ANOTHER leak! Good thing I've a supply of buckets," says John Winton to himself, as he regards the roof of his bungalow, which is proving anything but weather-tight under the worst storm of the season.

Suddenly a shot rings out. John has plenty of courage, and out he goes, throwing a poncho over his shoulders, to investigate. Nothing! Only the storm which increases in violence every moment. He returns to the fire, when another shot breaks through the howling of the wind. He rushes to the door. There stands a girl ,her wet cloak clinging to her, her eyes imploring him.

"Help, help!" she gasps. "He's shot—he's lying in the road——"

John discerns the body of a man, that he is still alive, and then he lugs the heavy form into the bungalow, and tells the girl that he will go at once for a doctor.

After a wild ride through the storm in his automobile, John returns to find the wounded man and the girl gone. The doctor is incredulous and suggests that John is subject to hallucinations. John finds on the floor of the bungalow a woman's glove. Turning it inside out, he discovers a crumpled note, reading: "Please forget this unfortunate occurrence. It is my fervent wish that you do so, for you can do me no good."

Next day, at his office, John receives a letter from his father stating that a certain girl, the daughter of the father's old friend, will arrive from the West in a month or so and hints that it is his wish that John get acquainted with her. John writes a note in reply, saying: "Forget it, dad! I've found a girl in whom I am very much interested."

Leaving his office, John sees a limousine pull away from the curb. In it is the girl of his adventure. She speaks to the chauffeur and the limousine speeds forward. John jumps into his own car and follows. The limousine turns in at a handsome residence with beautiful grounds. John arrives, finds the gates locked, and scales the wall. He skirts the house, but can discover no sign of life. He finally sees an old gardener at work in a corner of the garden. John asks him who the girl is. The gardener tells him that the house has been vacant for six months. John says: "But she just drove in in her limousine!" The gardener replies, "You must be mistaken." John goes up on the porch of the house, and, looking through the window, he sees the girl inside, weeping.

She starts for the front of the house. John rounds the corner as she is going down the steps. Four thugs join her, driving away in a limousine. John gives chase in his own car. Seeing a limousine turn a far corner, he follows. He comes upon the limousine stopped at the curb around the corner. In it is a newly married couple!

Very much unfitted for business, John goes to the club for lunch. As he enters, a clubman is telling a story. It seems that at three o'clock that morning he woke to find a masked woman in his apartment, getting away with his watch and valuables. In the mix-up one of her gloves came off. It is a woman's white glove, the mate to the one that John has. John gets the glove from the man and goes to his office.

John's father is waiting for him. He tells John that he is going to take him back to New York that night. After the father leaves, John discovers on the floor a third glove. In it is a note stating that if John will come to a certain place in the mountains all will be explained. He hurries there, but the girl tells him that he is too late. She is in danger and must go. John doesn't intend to let her go, but she insists that he must trust her.

Back at his office shortly before six, John receives a mysterious telephone message from the girl. She says: "Be at Edgemere to-night and I will come to you." John makes a wild ride to his bungalow at Edgemere. He is making a fire in the fireplace when he hears a noise at one of the windows. The girl's face is peering in at the pane. He throws open the window and leaps through. Out on the

edge of the lagoon two men are about to fight a duel. The umpire holds a white glove as the signal, telling the men: "When I drop this, fire! The winner gets the girl." They shoot and one falls.

John returned mystified to the bungalow, and this time he prepares a reception for the girl, securing his revolver and filling a few of his pockets with handcuffs. When the girl approached the bungalow with her associates, John met them at a little distance down the road, halting their automobile by placing his own motor in their path.

Winton then, at the point of his gun, lined up and handcuffed the men. With another pair of "bracelets" he securely attached the girl to her own limousine, and then hurried away with his prisoners. His destination was the local jail, and when his captives were behind the bars Winton hastened to a justice of peace. This official he loaded into his motor and then drove back to the girl he had left safely under guard of his own chauffeur.

"Young lady," said John, when he had reached the girl by the roadside, "we shall now be married." And it was not until the ceremony was then and there performed that Winton's "storm girl" confessed that her father and the elder Winton, friends since boyhood, had arranged the trick that had united their children in marriage and promised to turn John into a staid and dependable business man.

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BLUEBIRD Photoplay, based on story by Jack Cunningham, "The Fourth Glove," adapted for the screen by Waldemar Young and produced by Elmer Clifton.

CAST.

John Winton	Franklyn Farnum
Mary Weller	Brownie Vernon
Her Father	Frank MacQuarrie
Her Brother	Hayward Mack
Doctor Fraser	Jean Hersholt

FARNUM'S AMBITION IS TO EXPLORE THE AMAZON.

FRANKLYN FARNUM, star of the Bluebird's "A Stormy Knight," has an insatiable desire to follow in the footsteps of Dr. David Livingston, Henry Stanley, Lewis and Clarke, and other noted explorers of history, and the popular young actor has set his heart on a trip to the headwaters of the Amazon, scoffing at the suggestions of fever, huge snakes and the attendant dangers of such an undertaking.

For years he has been reading every available work on the subject of the great Brazilian waterway, and the more information he gleans from mere printed paper the more restless he becomes. Yet his name is attached to a long-time contract with Bluebird Photoplays, Inc., and his employers fail to see how his services would be available on the edge of civilization or the rim of the world as his popularity as a screen artist has caused a great demand for the photoplays in which he appears with Brownie Vernon.

All the argument in the world thus far has failed to convince the actor that exploring is not the vocation intended for him, and that without any doubt his forte is the stage of the photoplay studio. Farnum is a headstrong young chap and declares that the day his contract expires he will be on his way to South America with a full and complete outfit for a long cruise up the great waterway and possibly a climb over the Andes to the shores of the Pacific Ocean.

"Exploring would be no fun or excitement if one did it on a Pullman train or with a string of Waldorf-Astorias in advance," said Farnum. "I want to go where the foot of a white man never has been before and to take educational motion pictures and photographs of what may prove to be no man's land. Then, perhaps, I can add a bit to the geography of the world and make the name of Farnum mean more than mere acting. The polar regions, either north or south, offer no inducement to me—I want to go where the unknown life of the forest, stream or mountain teems about me. No, I'm neither foolish nor crazy—I am merely ambitious, full of health and spirits and am busting with curiosity to see the whole Amazon region."

READING MATERIAL FOR SOLDIERS.

IT will not be the fault of petite Violet MacMillan, who is featured in "The Girl Who Won Out," a coming Butterfly picture, if the young men of the land who are sent to the concentration camps and the training stations are not supplied with plenty of reading material.

Miss MacMillan this week assembled a number of actresses at Universal City and told them she thought it would be a good idea to start a campaign for the collection of books, magazines, weekly publications and other reading material for the boys who have left the comforts of their homes to be in readiness for actual service under the Stars and Stripes.

The suggestion met with hearty accord on the part of fellow players, and it was decided to start the ball rolling at once. A committee, consisting of Miss MacMillan, Gretchen Lederer, Edith Roberts, Priscilla Dean and Eileen Sedgwick, was named to assume charge of the matter, and they will see to the collection of the reading material at the studios and its distribution to camps.

Scenes From Universal Animated Weekly No. 86

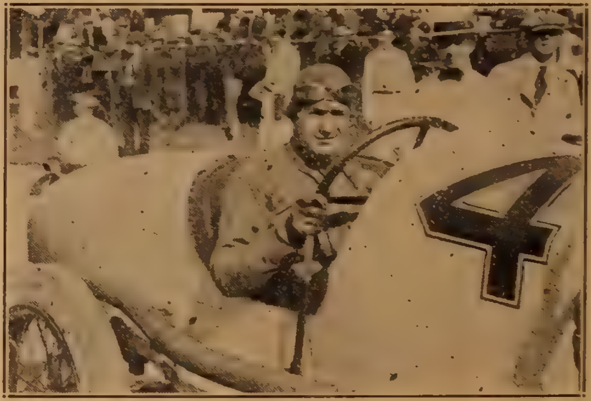
Tank Bombards Eligibles for Recruits—Chicago.

Fort McPherson Student Fliers—Atlanta, Ga.

Imperial Japanese Mission Here—San Francisco.

Secretary McAdoo Entertains Speakers—Wash., D. C.

Fighting 69th *Starts for France—New York City.*



De Palma, World's Speed King—Sheepshead Bay, N. Y.

BURWELL HAMRICK JOINS THE PARTY

Recently the Weekly issued a "Kid Number" and Burwell Hamrick, who plays the boy in "The Little Pirate" with Zoe Rae, was left out. Here's the letter he wrote about it:

Mr. Carl Laemmle,
Universal City, Cal., August 11, 1917.
1600 Broadway, New York.

Dear Sir—I am one of your stock "kids" at Universal City; have been for more than a year now, though you probably don't know it. I am writing you just to relieve my mind of something that hurts.

When you were a kid did you get "left out" when there was a party for the other kids down on your street? You probably remember how you felt if you didn't get a bid.

Your magazine, The Moving Picture Weekly, has just published a "Kid Number" and I wasn't at the party. This hurts because I have worked nearly every day fo more than a year for Universal, never having worked for anyone else, and some of the kids work for all the other companies and only once in a while for Universal.

Of course, because my name has never been used on the screen you probably don't know what work I have done, so I am going to just name a few of the pictures, some of which have not been yet released:

I was "Chick" in Romance of Billy Goat Hill, by Mr. Reynolds.

"Bobbie" in Red Roses, by Mr. Ryder.

Was Mr. Holubar, when young, in "The Taint of Fear."

Was the kid that did the picture stunt in "Polly Put the Kettle On."

"Jimmie" in "How Jimmie Straightened Out," by Miss Baldwin.

Was Mrs. Smalley's son in "The Hand That Rocks the Cradle."

"John Ermine," when young, by Mr. Ford.

Had parts, not just atmosphere, in "The Wishing Slippers," "Circus of Life," "Love Is King," "Too Much Ink," "On the Oowl," and about one hundred smaller bits in a great many other pictures.

I thought probably you just wasn't acquainted with one of your great big family, that's why I'm writing; also I'm sending you one of my pictures, and I hope I will be invited to the next party.

BURWELL FILSON HAMRICK.

P. S.—I forgot to say I just finished working opposite Lena Baskette in her last picture and Mr. Stedman says I did "wonderful work." Those are his words.

ANIMATED WEEKLY, NO. 86.

Tank Bombards Eligibles for Recruits.—Carries an appeal and assurance to men who are *needed NOW* by Uncle Sam.—*Chicago, Ill.*

Finish Training Course With Nine-Day Hike.—Fort McPherson student officers, "Marching thru Georgia," pleases natives.—*Near Atlanta, Ga.*

Secretary McAdoo Entertains "Four-Minute Men."—Group of orators who, in four-minute speeches, will inform the public on vital issues, are honored.—*Washington, D. C.*

De Palma Now World's Speed King.—At 110 miles per hour in his aviation-type motor Packard he beats Chevrolet and Oldfield.—*Sheepshead Bay Speedway, New York.*

Imperial Japanese Mission Here For War Conference.—Headed by Viscount K. Ishii, distinguished Orientals are welcomed to America.—*San Francisco, Cal.*

Heated Cities "Overflow" Into the Sea.—Millions, during record season, make the ocean—in spots—a VERY crowded pond.—*Atlantic City, N. J.*

Gas Mask Demonstration In Heart of Metropolis.—Various types in use on French front shown in Union Square.—*New York City.*

By Chat and Chart Our Fighters Learn French.—Professor of Gordon-Detwiller Institute aids soldiers in simple and practical way to use French military and other terms.—*Cicero, Ill.*

When Venus Steps Forth, Crowds Flock Round.—Fashion parade at Columbia Beach proves no *ONE* section of America has a corner in beauty. *Portland, Ore.*

"Fighting 69th" *N. Y., Start for France.*—Cheered by millions, the "Fighting Irish" start for way-station on road *TO BERLIN!—N. Y.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

Universal Animated Weekly

Is a big boost for your theatre. It will pull out the crowd because it is the leading news film. It is first on the field of action and first on the screen with all the news. Not because it has any "inside dope," but because it is hot on the job every minute.

Are YOU Alive to this Opportunity ?

There's lots of restrained excitement these days. Boys marching to training camps; others about to go over the big pond to action; our boys who have been drafted will soon rally around the colors. Think of the thousands of fathers, mothers, sweethearts, sisters and friends who will be glad to pay you an admission price to see the films of these important events. Book Universal Animated Weekly through any Universal Exchange today and have this real feature on your program. If your Exchange hasn't a print, fill in and return the coupon.

1600 Broadway, N. Y.:
Gentlemen—Send me at once full particulars Weekly Service of Universal Animated Weekly.
Name..
Address..
Town..

LATEST FROM BLUEBIRD

GALE HENRY, of the Universal Jokers, has found a new way to earn her living, in case her comedy vein should even run out. She discovered it when she was asked to sell "hot dogs" during the making of a Joker.

"If I should lose my looks," she said, "I'd buy one of these outfits and earn a living selling sandwiches."

"I'll bet a dollar you couldn't sell fifty cents' worth an hour," said Allen Curtis, who thought he saw a prospect of losing his leading lady.

"Taken," said the lady promptly, and proceeded forthwith to the nearest corner, where she set up her gas kettle and lighted the fire under it.

The policeman on that beat immediately wanted to see her license, but a sandwich and explanation soon sent him on his way rejoicing. Very soon the high school students come pouring out of a nearby building for their noon recess. Miss Henry, in her ludicrous make-up, shouting her wares at the top of her voice and twisting her features as only she can twist them, at once attracted their attention, and she did a rushing business. When the recess was over she had collected $2.95, which she proudly displayed to Director Curtis, adding his dollar complacently to the amount.

Miss Henry and William Franey are now working together again, and one of the earliest of their new releases is scheduled for the week of September 10th. It is called "Short Skirts and Deep Water,." The story of it is told on page 43 of this edition. It is one of the funniest of Jokers, and the fans know well what that means.

Gale Henry, starred with William Franey in Jokers, selling "hot dogs" on a bet.

Ben Wilson, star of "The Spindle of Life," using scene in the coming Butterfly to answer his own mail.

Unger's little daughter is a Rawlinson fan.

A REAL aviator appears with Herbert Rawlinson in the coming Bluebird, "Flirting with Death." This is Ed. Unger, and the cut above shows him trying to induce his own daughter to be a little less demonstrative in her attentions to the Bluebird star. Ardell, that is the baby's name, is quite as much of a celebrity as her dad, in her own way. Her specialty is winning blue ribbons at Better Baby Contests. She took the highest honors two years ago at the Fresno County Fair and repeated in Riverside. The zenith of her honors came when she was awarded the blue ribbon at the Panama-Pacific Exhibition.

""Flirting with Death" is all abuot airplanes, and some astonishing flights are performed by Unger, who has his name in the cast. Not least among the thrills is a parachute fall which Rawlinson makes from Unger's plane, flying at a great altitude. This puts a real punch in a picture, which gives a fine opportunity to the chief players, Rawlinson and Brownie Vernon.

AND UNIVERSAL TRENCHES

Joe Martin takes his daily walk.

JOE MARTIN'S POPULARITY

JOE MARTIN, the big orang-outang of the Universal zoo, is becoming so popular that he is almost as important in a cast as a "star." Joe has been receiving mail from his admirers for a long time, and letters come to the big ape from all parts of the country. Many of them are from children who refuse to believe that he is not a human being in disguise. Joe realizes perfectly that the letters are for him, and is delighted to receive them. He is so intelligent that there is good excuse for the children who think that he is a real actor.

The cut shows him taking his daily constitutional with Curly Stecker, of the zoo, his faithful friend. Joe has friends all over the lot, and loves to visit. His favorite among the players is Lena Baskette, the child actress and dancer, who has been nicknamed Pavlowa Junior. He was scheduled to appear with her in a picture the other day called "Amelita's Friend," which is part of a series of two-reel photoplays in which the little girl is being directed by Marshall Stedman. Joe was delighted, for he is perfectly aware that he is working, and his friends even declare that he knows the difference between a rehearsal and a real scene.

Joe has a part in the coming serial, "The Red Ace," which is being directed by Jacques Jaccard, and of which Marie Walcamp is the star. His appearances are so mysterious that his connection with the plot is still a secret, but he has already worked in many scenes. His directors all declare him to be the most tractable of actors and as gentle as a kitten. The list of his screen successes is a long and ever-growing one, but his head is not in the least turned by success.

SHIPWRECKED IN EARNEST.

IT is good news to hear that there will be more "Perils of the Secret Service." Another, called "The Master Spy," is scheduled for release very soon, and more are in preparation. The scene on the ship is an incident in the making of the tenth episode of the series, which came near having serious consequences for Claire Du Brey, who was playing opposite Kingsley Benedict in the story.

She couldn't swim, but she was willing to take a chance. If her director wanted her to be shipwrecked, shipwrecked she would be; it was all in the day's work. That was what Miss Du Brey answered hen she was told that she had to be set adrift on a small life-raft outside the San Pedro harbor, here Director Jack Wells was filming the story. The waves were running too high outside the breakwater, and it was planned to stage the shipwreck just inside the harbor. However, every one forgot to reckon with the strong outgoing current, which soon whisked the little raft outside the breakwater. The situation of the players clinging to it was anything but enviable, and the steamer "Otter," which had been chartered by Wells' Company for the picture making, gave chase at once. But the sea was so heavy that it was impossible to get a line to the craft. Miss Du Brey was at the mercy of the pounding waves, which broke right over her. Several times she thought she must be washed away, but she managed to hook one arm through the binding cable and hold herself on. Finally, after an hour's hard work, she was picked up, almost exhausted. The illustration shows her lying on the "Otter's" deck with the members of the company working hard to resuscitate her.

Claire Du Brey being revived after thrilling experience in "The Master Spy."

Scenes from the BUTTERFLY Picture

Ben Wilson with **Neva Gerber**

IN

"The Spindle of Life"

Harry Carey in "The Texas Sphinx"

Scenes from the intense Bison.

By T. S. SUTTON.

TWO-REEL Bison Drama. Produced by F. A. Kelsey.

CAST.

Jim Cranman	Harry Carey
Bob Giles	"Hoot" Gibson
Dave Baxter	Ed. Jones
Steve	Vester Pegg
Elsie	Alice Lake
Dick Lonagan	Bill Gettinger

LONAGAN arrives in Maverick and is introduced as a cattle buyer from El Paso. He says he is broke and is taken home by McGibben, and meets Elsie, McGibben's daughter, and immediately takes a liking to her. Elsie does not reciprocate this feeling, but her father, believing Lonagan to be a wealthy cattle buyer, favors the suit. Cranman arrives in Maverick, and is seen by the Sheriff, who becomes suspicious of him, but McGibben tells him he is not the hold-up man. The Sheriff then gets the idea that Cranman is the man who is wanted in Ballinger. Cranman meets Elsie, after noting that Lonagan is paying marked attention to her. Elsie likes Lonagan and Cranman is unable to warn her against him, although he believes Lonagan to be a bad character.

Lonagan calls on the Sheriff and the Sheriff tells him that he suspects Cranman of being the bandit. He encourages the Sheriff's belief in this respect. The Sheriff decides to "get" Cranman. Elsie learns of this, is incredulous, and is cautioned by her father to stay away from Cranman. Lonagan presses his suit, favored by the father. Elsie asks time to consider it, her faith in Cranman somewhat shattered. She finally resigns herself to the inevitable and agrees to marry Lonagan. Lonagan is anxious to leave Maverick, before the Sheriff receives a photograph of Howell. Lonagan insists that the sheriff arrest Cranman, and, believing the Sheriff afraid, he agrees to arrest him, giving the Sheriff the reward and the glory.

Lonagan lays for Cranman, and steals up behind him and snatches his gun from the holster. No one but the Sheriff and Elsie (unseen) see this. Lonagan places Cranman in jail; then urges Elsie to leave with him on their honeymoon in Oklahoma.

Meanwhile, Bob Giles, who held up the stage, arrives in Maverick, and searches for Cranman. Going to the Sheriff's office he overhears a conversation and learns that Cranman is in jail. The Sheriff, Lonagan and McGibben emerge from the Sheriff's office and meet Giles. He is recognized as the hold-up man. Giles admits that Cranman is his partner, but does not reveal his character or business. Giles is denounced as the robber. Lonagan attempts to cover Giles, but the latter is too quick for him.

Giles disarms the men, keeping them covered, leads them up to the jail and explains that they held up the stage to get the evidence on Lonagan; that he is Pete Howell, and that they have the money he took from Ballinger. Giles turns over photo of Howell to Sheriff and convinces him.

Marie Walcamp Daredevil

By MARJORIE HOWARD.

OF all the fine qualities which the human race possesses, courage is the one which wins readiest recognition. We had such a terrific time adapting ourselves to the dangers and difficulties of existence, in the days when we were just emerging from the monkey stage, that our admiration of fearlessness was pretty well ingrained at a very early date in the history of the biped—man.

However, don't let's get into a discussion of the origin of species or anything to make our foreheads ache, with the season just opening, the picture theatres booming, and the Universal getting ready to launch a new serial.

The only connection which the foregoing has with this fact, is that Marie Walcamp is the heroine of the new serial, and as she is without doubt one of the most daring and recklessly courageous human beings in the world, the announcement that she will be the star of "The Red Ace" should bring a lot of joy with it. No one who saw it—and millions did—has forgotten her work in "Liberty," that other record-breaker; and she has promised that where she risked her life

once in "Liberty," she will risk it two or three times in the present picture. Hurrah! What a time we're going to have!

I have always wanted to meet a daredevil, especially the female of the species, who in this case is certainly more daring than the male. It seems perfectly natural, somehow, for a man to expose himself to dangers, to get into tight places, and do stunts under fire. I can imagine that sort of a chap very well, indeed. Thank goodness, the world is full of them. But I just can't imagine the type of woman who is willing deliberately to imperil her beauty, to say nothing of her life, so that the fans can say, "Gee!" and "Golly, what nerve!" and those other inelegant but expressive things which come to our lips when the stuntpullers perform on the screen. That is, I could not imagine this type until I met Miss Walcamp. But, now, here's a secret. They are not one bit different to look at, or to talk to, from any other sort of girl! Or, at least, *she* isn't. She is very considerably above the average in her possession of goodlooks, but that is the only thing that is extraordinary about her, off the screen. I had lunch with her, and I know. Of course, you want to know what she looked like. Well, that day, she had on a black tailor-made suit. It was very tailor-made, indeed, with a short, narrow skirt, with pockets in the front, in which she really carries her change and keys. The coat was manly in cut, and opened over a double-breasted waistcoat, which was buttoned up over a striped silk skirt, with a turn-up-and-down collar, and a black tie with a pearl fleur-de-lis in it. She wore, on top of this masculine equipment, a perfectly feminine hat, wide and slightly turned down in the brim, and trimmed with three little black ribbon bows, and a wreath of burnt ostrich. She wore white gloves and perfectly plain black pumps with white spats over them. On one finger was a huge ring, like a golden bird with a green stone in it. Under the big hat, was a charming face, with big, gray eyes set wide apart, and a wonderful complexion which needed no powder, and did not get it.

"I never do anything to my face," she said. "I can't be bothered!"

When she took off the hat, I had a surprise. Her golden hair was cut short and brushed straight back like a man's.

"I've just had it done," she explained. "It is such a good idea for the serial, don't you think so? There is a lot of water-stuff, you know, and I don't have to worry about how it looks all the time. But it's a surprise, and so please don't tell about it till the serial is announced, will you?"

So I have kept it dark till now.

Striking poster drawn by Hy. Mayer for Alice Howell in Century Comedies.

"I am longing to be back at work," she went on. "Yes, New York is lovely for a vacation, and I'm having a good time; but, you know, I never really enjoy myself to the fullest extent unless I'm on a horse. I'm ordering something new in the way of riding clothes while I'm here. My work in the serial is evenly divided between riding and swimming, and I want something different from anything I've ever had before.

"You see, my work has thrown me so much with men. Mr. Jaccard says I'm too masculine. 'For heaven's sake, don't forget you're a woman, *sometimes*,' he says. He is a wonderfully inspiring director. He understands me, and I'm willing to work my head off for him. I'll do anything. I've never had a double in my life. The only thing I ask is, when I start working on a serial, that I won't be asked to stop in the middle and wait. I can't let down, once I get going. I can't sit still and talk about things. I suppose that is the way my nerves, if I have any, revenge themselves. Once I get started I've got to keep going."

It was unfortunate for Miss Walcamp, that she was so seriously hurt in the fourth episode of the serial, that she had to be out of the cast for two weeks.

It is impossible to describe all the reckless things she does as "Virginia Dixon."

"One stunt I want to try," she said, "is the Russian drag, as they call it. I learned it from the cowboys. I've seen men do it on the screen, but never women. It's really quite easy when you know how."

"I shall be delighted to return to Universal City," she declared, and then she smiled. "When I left it, we were all in tears. It was the last episode of 'Liberty,' and Henry McRae—my director for so long in Bisons—was finishing the very last scene, in the ballroom at Washington. He told the orchestra to play 'So Long, Marie,' and as I was not expecting it, I began to cry. Then he made a speech, and he began to cry and we all cried. You never saw such a wet scene in your life!"

Since our conversation, she has broken her arm and had it mended again, and made many exciting scenes for the serial, which promises to exceed "Liberty" itself in thrills by land and water.

SCENES FROM UNIVERSAL CURRENT EVENTS.

Belgian War Mission in New York.

Train Leaves Rails at Seabrooke, La.

Ziegfeld Follies at Dancing Convention, New York.

Beach Venuses and Sharks at Ocean Beach, Cal.

CURRENT EVENTS NO. 16.

Giant Bulldog Guardians of Uncle Sam's Shoreline Thunder Defiance As Democracy's Enemies.—These have been used to train new coast artillery officers in the difficult art of big gun handling.

Dances of the Olden Days Versus Latest Broadway Winners. — Ned Wayburn puts his beauties in the "Ziegfeld Folly" chorus through stunts for benefit of National Convention of Dancing Masters.—*McAlpin Hotel, New York City.*

Dogs Do "Their Bits" for Patriotic Cause.—Elite of Canine Society display themselves at show for benefit of the Red Cross.—*Atlantic City, N. J.*

Eagles Make the Eagle Scream! Patriotism Reaches High Pitch at Annual Convention of Order.—Mammoth parade is the feature event of Festive Week at Buffalo, New York.

"As Iron Workers We are Good Dancers!" That's What the Dolly Sisters Say.—When they aren't dancing and acting on Broadway these talented twins do movie stunts on hotel roof.—*New York City.*

Learn To Swim On Dry Land.—Y. M. C. A. gives complete course of instruction to boys before allowing them to enter water.—*Silver Bay, N. Y.*

Benny Leonard Fights For Uncle Sam—But Not In France.—Champion lightweight boxer gives a war benefit exhibition at Monument Grounds. —*Washington, D. C.*

Russian Diplomats Welcomed by Aged "Boys In Blue."—G. A. R. Veterans march miles through torrid city streets to honor distinguished visitors. —*Boston, Mass.*

"Safety First" Is a National Slogan—But Wrecks Sometimes Happen. —Steel coaches prevent great loss of life as train leaves rails at high speed. —*Seabrooke, Louisianna.*

Bevy of Daring Beach Venuses Sport Fearlessly With Sharks.—Only these don't bite and make great surf-sleds.—*Ocean Park, California.*

Bravest Nation—Martyr In All History Sends Mission For Munitions To Wage Fight For Freedom.—Marked tribute paid to members of Belgian War Mission upon arrival in nation's metropolis.—*New York City.*

Patriotic Cartoon "Send Me Away With a Smile.—American spirit has never failed in a crisis.

Helen Gibson

in "The Perilous Leap"

THREE-REEL Gold Seal Drama. Scenario by Geo. Hively. Produced by T. D. Davis.

CAST.

Joe Mead	O. C. Jackson
"Dad" Shannon	George Williams
Pete Larkins	George Routh
Effie	Helen Gibson
Ned Donnely	Val Paul

"YOU will do the government a service if you allow us to store this mercury in your barn, Dad."

"Well, if you put it that way, Joe, I don't see how I can refuse you."

Joe Mead stood on the porch of "Honest" Dad Shannon's shack, to all intents an agent of a munition factory in search of quicksilver, but, in reality, the head of a clique of smugglers.

"Honest" Dad believed in everybody, despite the fact that he knows Le Cruz, not far from the Mexican border, is infested with opium smugglers and Chinese.

He allows the shipment of "mercury" to be located in his shed, for Joe says the Mexican government has an embargo on it, and as their own government is badly in need of it for munitions, by helping him, Shannon will render his country the service. Joe warns "Dad" to keep the affair a secret, and that night many heavy boxes are placed in the shed.

Pete Larkins, a renegade brakeman and member of the smuggling band, is in love with Effie, "Dad" Shannon's daughter, but she cares nothing for him. But when she meets Ned Donnelly of the U. S. Secret Service, the attraction is mutual and the two young people become the best of friends.

Ned warns the Inspector to watch Joe Mead, for they have proof that smuggling is flourishing in the town. That same night the Inspector sees Mead and "Dad" lifting boxes from an auto and carrying them into the shed. As soon as the two men have gone the Inspector cautiously approaches the shed and breaks the locks. He finds that his suspicions are correct. The boxes contain opium.

Mead then meets Pete, who warns the former that Ned is in town and being seen with Effie, and the two men hasten to the shed to look after their stuff. They sees that some one is in the shed, and, when the Inspector comes from the shed, Mead fires at him and misses, then the Inspector shoots and both men fall wounded, while Pete takes the guns and runs away. "Dad," hearing the shots, rushes out and Ned and Effie join him. Ned concludes that some one has tried to murder the men, for there is no weapon about.

Later Pete tells "Dad" that it will go hard with him if they find the opium in his shed, but he is willing to keep quiet if "Dad" will do as he says—and that is to let him marry Effie. Effie has overheard the talk and immediately offers to marry Pete to save her father.

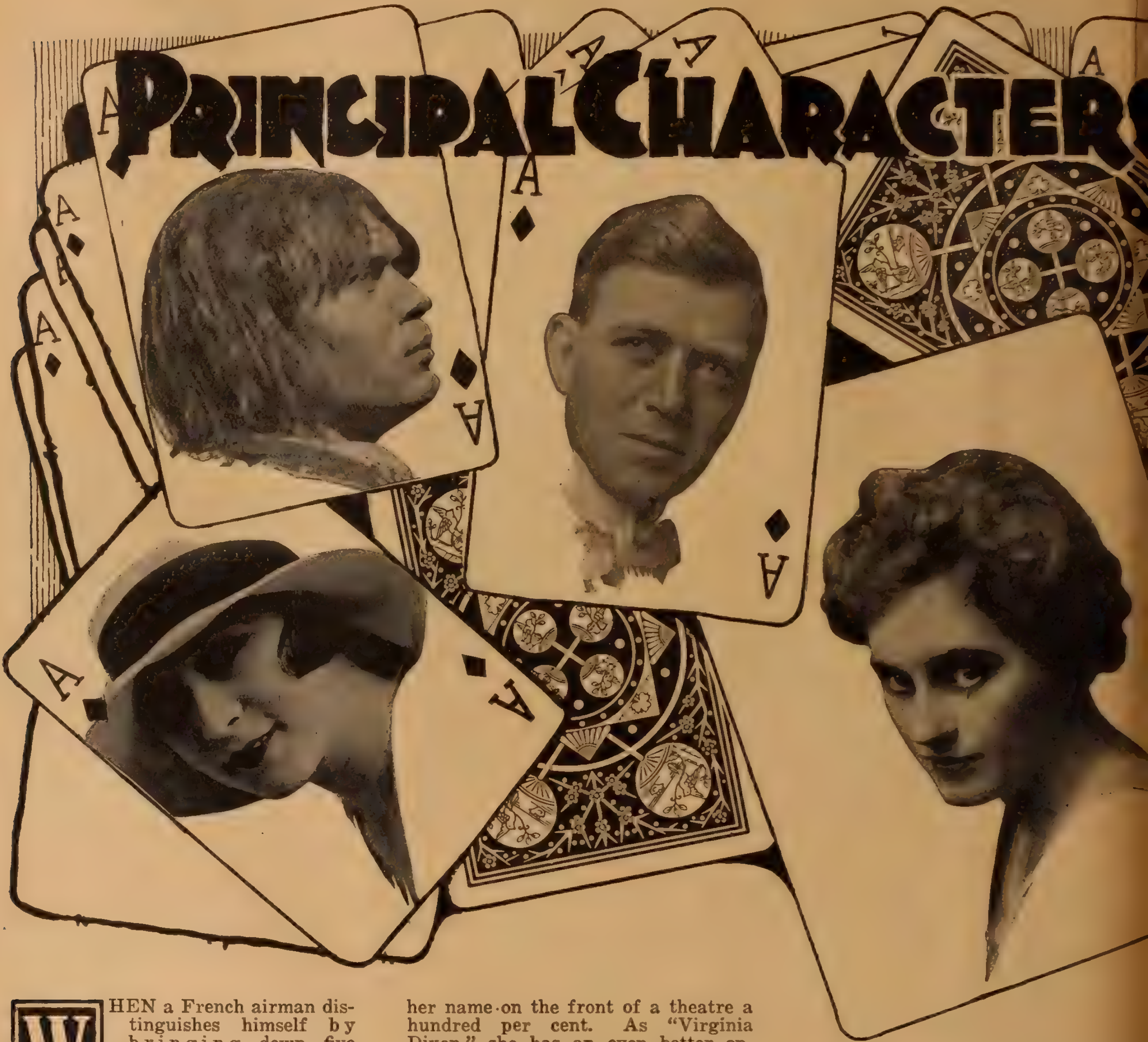
"All right," says Peter, and goes off happy.

Ned receives word that the brakeman, Pete Larkins, is identified as a member of Mead's gang. As he is about to enter Effie's house, he sees Pete going to the shed and stops to watch him. Ned then urges "Dad" to make a clean breast of the whole affair, learning that Mead had told Shannon he was helping the government. Shannon tells Ned that Pete agreed to take the opium away at once, and promises to help Ned catch the culprits.

Pete moves the stuff to the railroad yard and prepares to send it out on No. 7, along with some Chinamen. Effie informs Ned of this, and he rushes to the depot where Pete is just resealing the car in which the Chinks and opium are. Ned holds Pete up with his gun, but a Chinaman suddenly jumps from the car onto Ned, who is overpowered and thrown into the car. Effie has seen this act from her hiding place. She swings onto a car as the train passes by, but is seen by Pete, who runs to her, trying to prevent her from reaching the top of the car. They struggle on the bumpers. She gets away and climbs to the top of the car, but is caught again and Pete tries to throw her in the trap of the refrigerator car. As they go under a bridge, Effie trips Pete, then grabs one of the girders and swings from the train, dropping onto the train several cars away from Pete, who seeing her trick, runs after her.

Meanwhile, Ned has had a desperate fight with the Chinaman, who is trying to knife him. But, escaping, he climbs to the top of the car and sees the struggle between Pete and Effie. Ned knocks Pete from the train and catches Effie in his arms as she swoons. Finally the train is stopped. Pete is forced to confess to everything, thus exonerating "Dad," and Ned and Effie plan to be married.

PRINCIPAL CHARACTER

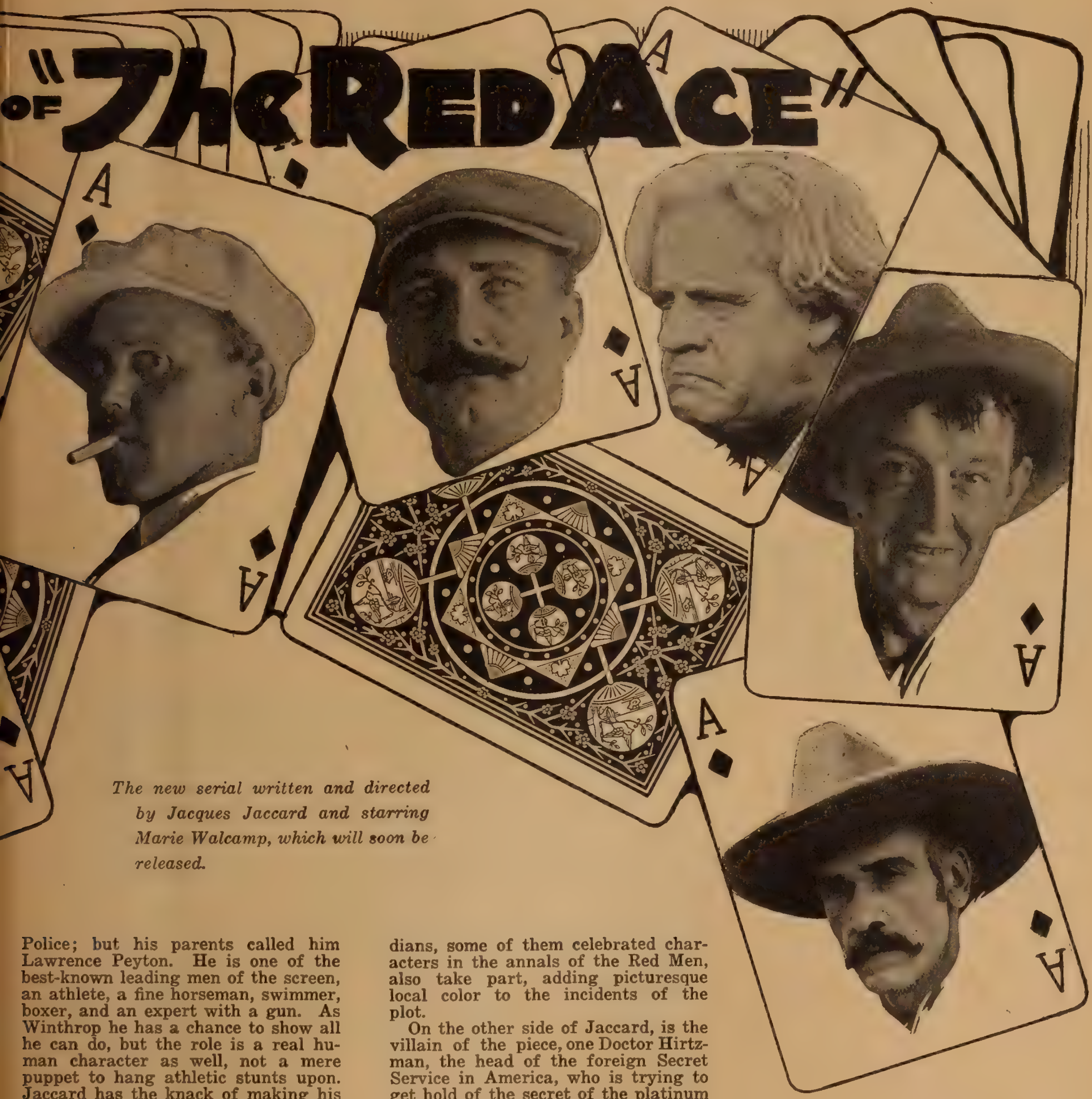


WHEN a French airman distinguishes himself by bringing down five enemy machines, they make him an "ace." Some system of the kind seems to have been used in selecting the principal performers of the new Universal serial "The Red Ace." They are certainly all distinguished. To begin with, there is the star, Marie Walcamp, whose countenance adorns the largest ace of diamonds on this page. Several years of screen work, especially her long association with Bison pictures, in which she made a tremendous reputation in daring and sensational stunts, preceded her last serial "Liberty." In that success she increased her fame, and the drawing power of her name on the front of a theatre a hundred per cent. As "Virginia Dixon," she has an even better opportunity than she had as "Liberty Horton," for her action is divided between "water stuff" and riding, and it is impossible to say at which sport she excels. Both her horsemanship and her swimming are of championship variety.

Perhaps the director, whose picture is in the ace at Miss Walcamp's right, is not strictly speaking one of the serial's principal characters. His part of the work is not performed under that head, but it is so enormously important, so vital to the success of the whole undertaking, that his picture could not possibly be excluded from this story. Particularly is this so, in the case of Jacques Jaccard, for "The Red Ace" is his very own. He conceived it, wrote it, made the scenario and is now producing it. If that does not make him one of the principal characters, then there are no principals at all. Jaccard directed all but the very last episodes of "Liberty," from his own story, and he has had experience as a serial producer with other companies besides. This, however, is his favorite, his "whiteheaded boy" among serials, to which he is giving the very best that is in him.

On Miss Walcamp's left, is that important personage, the hero. His name in "The Red Ace" is Sergeant Winthrop of the Northwest Mounted

of "The Red Ace"



The new serial written and directed by Jacques Jaccard and starring Marie Walcamp, which will soon be released.

Police; but his parents called him Lawrence Peyton. He is one of the best-known leading men of the screen, an athlete, a fine horseman, swimmer, boxer, and an expert with a gun. As Winthrop he has a chance to show all he can do, but the role is a real human character as well, not a mere puppet to hang athletic stunts upon. Jaccard has the knack of making his creations real people, and Peyton has the knack of putting them over.

The swarthy individual at his left is Noble Johnson, whose name in the picture is "Little Bear." He is an Indian devoted to Virginia and her people, whose sister, played by Yvette Mitchell, (the girl in the hat) is also intimately concerned with the fortunes of the Dixon family. Real Indians, some of them celebrated characters in the annals of the Red Men, also take part, adding picturesque local color to the incidents of the plot.

On the other side of Jaccard, is the villain of the piece, one Doctor Hirtzman, the head of the foreign Secret Service in America, who is trying to get hold of the secret of the platinum mine, so that the shipments to the enemies of the United States may continue. He is Harry Archer, in real life, and he really was a member of the N. W. M. P. at one time, so that his advice is invaluable to the present production. Besides him is L. M. Wells, as Pierre Fouchard, the traitorous inn-keeper. The smiling individual is Bobby Mack, who plays Patrick Kelly, Virginia's devoted bodyguard. Down in the corner, is "Steel" Heffren, played by Charles Brindley, ostensibly a gambler, who is really a tool of Hirtzman. Unfortunately the aces gave out before we got in a picture of Miriam Shelby, who plays "Dutch" Kate, another of the black gang.

Scene from coming Butterfly, "The Spindle of Life."

Whole Town Welcomes Butterfly Players

HALF the town of Monterey, Cal., turned out to welcome the Butterfly Company, headed by Ben Wilson, with Neva Gerber as his leading lady and George Cochrane as his director, when they arrived to film the Butterfly picture, "The Spindle of Life," in the Italy of America. Both the star and the directors have many friends in the historic town, and an old-time reception was planned for them. They were met at the train by a band and escorted to their hotel, where both Wilson and Cochrane had to make speeches of acknowledgement.

No time was lost in getting to work, and the company at once proceeded to McAbee Beach, where, one hour after their arrival, the first scene was started. Twenty scenes were filmed that night before the sun sank, and there was an appreciative audience in attendance the whole time, who keenly enjoyed watching the work of the players. Miss Gerber, in overalls and a fisherman's oilskin coat and tarpaulin hat, had an immense success, as she clambered over the slippery rocks, pursued by Wilson in the regulation white flannels of the summer hero. About two weeks were spent at Monterey, during which time the players were treated as honored guests of the town.

"The Spindle of Life" is a romance of the stock exchange and of a fishing village. The scenes alternate between the two. Wilson is "Alphabet" Carter, a name to conjure with on the "Street," and Neva Gerber is a child of nature, whom her mother is trying vainly to turn into a social climber.

Julian Uses Magic

A REMARKABLE feature of Rupert Julian's work in his coming Bluebird, "The Mysterious Mr. Tiller," in which he is starred with Ruth Clifford, and which he directed himself, is his portrayal of a dual role. He changes before the eye of the camera from a debonair gentleman of the world, in conventional evening dress, to a desperate, sinister criminal, with contorted features, and threatening leer in his eyes. Even his clothes are reversible. At one moment he has on a dark overcoat and evening hat; the next, he whips off the coat, turns it inside out, punches the hat in the middle, and appears as in the illustration, with a tweed ulster and soft headgear. This is one of the cleverest tricks ever performed on the screen, and, added to the wonderful change in Julian's facial expression, it seems like a piece of black magic performed before our eyes. Mystery stories are among the most popular of screen releases, and "The Mysterious Mr. Tiller" is a corker.

Scene from coming Bluebird, "The Mysterious Mr. Tiller."

"The Gray Ghost"

EPISODE TWELVE.

"THE POISONED RING" is the title of this chapter of the serial produced by Stuart Paton from the novel, "Loot," by Arthur Somers Roche in the Saturday Evening Post.

CAST.

Morn Light	Priscilla Dean
Hildreth	Emory Johnson
Gray Ghost	Harry Carter
Marco	Eddie Polo
Arabin	Howard Crampton
Cecelia	Gypsy Hart
Jerry Tryon	Lou Short

"Circus Sarah"

Gale toddles out of a bank with a roll of bills—she has just been paid for her work as porteress of the bank. Milton Sims, leading his parade, sees Gale with her dough and falls in love—with the cash.

He Needs The Money

but not Gale. Gale says, "Cash on delivery of wedding ring, only." Milt comes through. The lion is hungry—Gale will make a nice luncheon for him. She is coaxed into the cage, but convinces Mr. Lion that his hunger is "an error of the mind." Then she shows Milt who is boss. It is packed with rib-tickling sensations for your patrons. You do need this one on your program.

One-Reel Joker—Released Week of September 17.

"The Gray Ghost" pushed them aside as if they had been children.

"GIVE me the ring," said the Ghost, and Morn Light obeyed him, when a bullet from Cecelia's revolver crashed past her head and buried itself in the wall of the house. Morn Light fled to her room, while the Ghost seized the half-crazed maid by the arm. She fought him angrily, and, snatching the ring from his hand, tried to break away. Then she pointed the revolver straight at him, but he smilingly said:

"Have you forgotten the only way to kill me?"

Hildreth had followed Morn Light to her room, and the sound of the shooting seemed to restore her senses. She told him that she remembered nothing of what had taken place, and he was more puzled than ever.

Marco followed Cecelia, and concealing himself, managed to overhear her telling the crooks her plan to kill Morn Light.

"I have a ring," she said, "the exact duplicate of Hildreth's, which is infected with a deadly poison so that the smallest scratch will cause death."

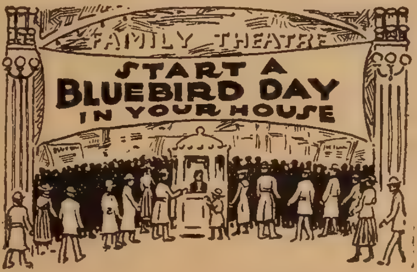
As Marco was hastening to his friends with this news, he was held up and almost overpowered by several desperate men. He fought them off and climbing up a waterpipe, escaped by crossing a telephone wire hand over hand.

At the Police Commissioner's all was in readiness for the visit of the Ghost. His appearance was greeted by the Commissioner, but he was immediately covered by the revolvers of Arabin and Tryon, who had concealed themselves, awaiting his promised call for the necklace.

"The safe is open for you," said the Commissioner suavely, bowing low.

As the master criminal turned to it, the two men emerged from their hiding-places and called to him to hold up his hands.

"Only the Gray Ghost himself can catch me!" he cried, pushing them aside as if they had been children. He then dived into the safe and shut the door. When they opened it all trace of him had disappeared. Another mystery!



Bluebirds and Universals Booked for Australasia

By

MARJORIE HOWARD.

THE story of W. Tod Martin's wartime trip from Australia to New York to book the best proposition in motion pictures.

"I LEFT Australia on a trip to America by way of London with the purpose of booking the best proposition for our picture needs in Australia and New Zealand. I thoroughly investigated the product and propositions of all the companies and came to the conclusion that Universal and Bluebird offer the best service of all of them. So I've booked Bluebirds, Butterflies and Universal pictures exclusively, and I'm ready to back them against the whole field."

That is the declaration of Mr. W. Tod Martin, vice-president of the Fraser Film Release Co., Ltd., of Australasia, which means Australia and New Zealand. He made this unsolicited statement in the New York Universal office in the presence of a lot of witnesses, and he says that he is ready to make it anywhere else. Mr. Martin talked most interestingly of his long and complicated journey, of the picture situation in the belligerent countries, and of conditions in the Antipodes. He exhibited his passport, a unique document which bears signatures, stamps, authorizations, notes, descriptions and cancellations galore. There is a reproduction of the reverse side of it on page 37, while the photograph of Mr. Martin on this page is taken from the same. No more interesting souvenir of his trip could be imagined. One of the unusual features of it is the one dollar stamp which he had to pay, in one town, to the American consul. He returned later to the same place and had to have his passport "vised" again. This time there was no charge as the United States and Australia had by this time become allies!

"Neither Bluebird nor Universal pictures are strangers in Australasia," said Mr. Martin to the Weekly representative to whom he showed the passport. "We have shown many of them, and they have always gone over well. One of your stars is an Australian girl; of course, I mean Louise Lovely—Carbasse, we called her when she played at home. The picture situation with us is rather different, I imagine, from that of the other Allied countries. You see, our men are so far from home that we have not the constant succession of men on furlough who must be amused, as they have in Paris and London. We had a population of five millions in August, 1914. Of these 400,000 have left the country—gone to fight at the front. That means nearly every available young man. They were the ones who took the girls to the picture theatres before the war. You might think that the girls would seek distraction there as a relief from their anxiety. Probably many of them would like to, but the fact is they are too poor. There is no war work for women in Australia, and they are using their pocket-money for relief work. Those who can afford the movies want to see things as far removed from war as possible. Think of an audience composed mostly of women, nearly all of whom have lost either a relation or a dear friend. Can you imagine their wanting to see pictures that remind them of the terrible things that their men have endured and are enduring? They want society stories, heart-interest stories and pictures with children, roses and happiness in them.

"We have been through the stage that you are in now—the stage of arousing the country to a sense of real participation in the war, and we are now in the stage that you will come to, when your casualty lists begin to come in. I think you will find that your people will ask for pictures of sweetness and light, then, as ours do.

"Travel these days is anything but a pleasure. It means delays, holdups, red-tape, obstructions everywhere. It is very difficult to get the necessary passport. You have to prove that your business is vital. Women in Australia cannot get passports at all at the present time. Travel in the Mediterranean is too dangerous. That is a made-to-order field for submarines, you see, and the authorities figure that if a passenger ship is torpedoed the women will be saved first and a lot of men whose lives are invaluable to their countries will probably be lost. I took the P. and O. steamer to Marseilles, a trip that in peace times is perfectly delightful. I volunteered, with most of the passengers, to keep watch on the bridge—for subs, you know. My watch was from 6 a. m. to 8, and it was mighty cold, too. One morning a troop-ship, the "Ivernia," passed us. We could barely make her out, it was so dark. Two hours later she was torpedoed. The subs were waiting, and she got what was intended for us. We slipped through in the darkness. After all, when you consider that 400,000 men have been transported from Australia to the front, with all their equipment, it is extraordinary how few have been lost!

"We never were allowed to forget the menace of the subs. All the women carried life belts about with them everywhere. They even sat on them at meals. So did many of the men. I was put in charge of a boat, to which were assigned three girls and some elderly men. It was my duty, if we were hit, to see them all in first and then, if there was time, to get in myself.

"Landed at Marseilles, we proceeded slowly to Boulogne, overland. We arrived so late that the harbor was closed. I put the three girls in a cab and we drove about hunting for a night's lodging. Several men from the ship joined us. All the hotels, which were not converted into hospitals, were full. At last we were directed to a hospital, where they might put us up. We discovered that it was a woman's hospital, but they took us in. The girls were given a room, and we slept on benches in the hall. I

(Continued on page 37)

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper than can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews MOTOGRAPHY *publishes in each week's issue the actual, unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

A Kentucky Cinderella, with Ruth Clifford (Blue-
ird)—"Finely directed. One of the best pictures ever
rojected on the screen."—H. A. Gundling, Bryn Mawr
heater, Chicago.—*In high class neighborhood.*

Man and Beast, with Ben Kingsley (Butterfly)—
A very good picture."—J. L. Gorel, Variety Theater
uffalo, N. Y.

The Golden Bullet, with Harry Carey (Universal)
—"Harry Carey is O. K., a second W. S. Hart. Story
ood."—J. L. Goral, Variety Theater, Buffalo, N. Y.

The Brand of Hate, with T. Marshall (Universal)
—"This picture went over big.
oral, Variety Theater, Buffalo,

The Young Patriot, with
al)—"A good picture to good
ariety Theater, Buffalo, N.Y.

The Reed Case, with Allan
A very good story. Drew great.
ou know why I drew a crowd?
he newspaper, mentioning the n
eavy print. Mr. Holubar is a g
is part perfectly, but he hasn't
rowd. Eddie Polo is a better
harlie Chaplins and three Max L
xhibitor need fear to book this
vas hot but with 'Eddie' I mad
oral, Variety Theater, Buffalo, N

The Voice on the Wire, with Ben Wilson and
Neva Gerber (Universal)—"This serial is about the best
hat has been made. It surely packs them in here. We
re also running **"The Mystery of the Double Cross"**
he same night and show to capacity. We can take care
f 1,200 easily but they come strong. These serials
lease all."—Thomas Lancaster, Theater Grande, De-
roit, Mich.

The Beautiful Impostor, with Mary Fuller (Uni-
ersal)—"Story good, but wrong title. Star O. K. Good
usiness for first class theater."—J. L. Goral, Variety
heater. Buffalo, N. Y.

The Doll's House, with Dorothy Phillips (Bluebird)—"A very good picture which played to good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Little Terror, with Violet Mersereau (Bluebird)—"Pleased all. Story light, but the star, support and good direction made it very pleasing. Some minor faults."—Leo Peterson, Iris Theater, Belle Fourche, S. Dak.

The Clock, with Franklin Farnum (Bluebird)—
"The usual Bluebird. Story different and Very good.
rson, Iris Theater, Belle Fourche,

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with Ella Hall (Bluebird)—"A
siness pretty fair."—M. J. Weil,
hicago—*In high class neighbor-*

n Jack Mulhall (Butterfly)—
ry character is portrayed in such
it could not be better."—J. L.
Buffalo, N. Y.

York, with Jack Mulhall (Red
well pleased with this comedy
her show."—M. E. Whitham, Al
o, N. Y.

The Thief Maker (Imp-Universal)—"Patrons were well pleased. Drew fair business in hot weather."—J. L. Goral, Variety Theater, Buffalo, N. Y.

The Gray Ghost (Universal serial)—"A wonderful production. Eddie is a proficient actor."—J. L. Goral, Variety Theater, Buffalo, N. Y.

The Gray Ghost (Universal serial)—"Very elaborate settings. Good story. Eddie Polo has drawing power."—H. L. Gambate, Rex Theater, St. Petersburg, Fla.

The Fire of Youth, with Jack Mulhall (Butterfly)—"An excellent picture. Business good."—J. L. Goral, Variety Theater, Buffalo, N. Y.

This is a facsimile of the clever and valuable department conducted by "Motography." It consists of real comments by real exhibitors. Those on this page are all genuine, but assembled for our purpose from several editions.

Big Bouquet

"WELCOME HOME"

Eddie writes a letter to Edith, his friend wife, telling her he is coming home and to warm up the hash for him. When he gets off the train, Lee offers to carry Eddie's grips. Eddie forgets to pay Lee. Lee starts to collect by sneaking into the house. Edith is shopping. Eddie, crabbed, starts to clean up—himself. While he is in the bawth, Edith returns home. Noise upstairs? Robbers! Assistance comes. Eddie lands in a hospital. Lee, full of pie, starts on his getaway. The officer left to guard the house shows Lee how easily one may land in a hospital. Lost, one hubby. Found in the hospital. "Poor 'ittle goosey; did bad policemans hurt my big boy?" This funny Nestor will turn your house into a laff factory.

One-Reel Nestor—Released Week September 17.

GAVE EVERY SATISFACTION.

Following is an extract taken from a letter written by Mr. H. Brouse of the Family Theatre, Ottawa, Ont.: "I am pleased to tell you that the two Bluebirds we have played were excellent pictures and gave every satisfaction, and I feel sure that 'The Clock,' next week, will be the same."

WILL RUN BLUEBIRDS TEN YEARS MORE.

Bluebird Photoplays, Inc.,
1600 Broadway,
New York City.

Gentlemen—We have been running Bluebirds for about a year, and if they continue as good we will run them for ten more.

Yours very truly,
MAJESTIC THEATRE.
Toledo, Ohio.

USING TWO A WEEK.

Mr. Sam Benjamin,
Bluebirds Photoplays, Inc.,
Oklahoma City, Okla.

Dear Sir—It affords us more pleasure to say that among our feature productions from six different concerns that there is not one that is giving our patrons more satisfaction than the Bluebird Photoplays.

We have for some time been using two of your productions a week, which is a proof in itself of what we think of them.

From your office we have always received the most courteous treatment and we are strong "Bluebird Boosters."

Yours very truly,

CONSOLIDATED AMUSEMENT CO.
Per L. N. Cox.
Ardmore, Okla.

BROKE ALL RECORDS.

Mr. McKenny,
Manager, Bluebirds,
Toronto.

Dear Mr. McKenny—It would be most unfair on our part if we did not acknowledge to you that "The Bugler of Algiers" broke all records at the "Rex," and we are most satisfied both with your earnest desire to help us make this feature a success and also the very tangible evidence we received from our patrons that they were particularly pleased with the feature, and satisfied customers usually mean steady customers.

Sincerely yours,
P. J. NOLAN.
Rex Theatre, Ottawa.

WILL BRING THE MONEY.

Bluebird Photoplays,
Dallas, Texas.

"The Eye of God" is going back to you prepaid express to-day, per receipt enclosed.

"The Eye of God" is one of the best pictures ever run in my theatre. This picture will bring any exhibitor money, and, better still, will bring a hand shake from patrons as they leave the theatre.

Respectfully,
W. V. TILORY.
Carthage Theatre, Carthage, Texas.

BEST THEY EVER SAW.

Bluebird Photoplays, Inc.,
Salt Lake City, Utah.

Gentlemen—"The Eagle's Wings" is the best picture I ever saw! For the first time in our stay of four years in Jerome the people shouted and applauded of their own accord at least a dozen different times during the show. Everybody was up on the edge of their chairs and enjoyed every foot of the picture. On leaving they all said, from the Principal of the High School to the smallest youngster, "That was great; the best I ever saw."

The Red Cross ladies wish to thank you, and I do also. The best picture and the best crowd I ever had. Some guy once said to me, "Don't book 'Eagle's Wings.' It's bum." Now I want to meet that guy. We took in $150.00 on tags, about 70 new members for Red Cross, and two crowded houses for the show. Somebody said, "It's sure a big day for Jerome Red Cross," and, thanks to you, it surely was.

Very sincerely yours,

E. M. STEELE AND WIFE.
Jerome, Idaho.

STEADILY IMPROVING.

Bluebird Photoplays,
New York, N. Y.

Gentlemen—In looking over the statements of the various theatres under my direction I find that the days on which they play Bluebird features have shown a marked improvement, and the results on those days are now very satisfactory. At first these pictures did not do so well, and I now want to take the opportunity of telling you that their quality is steadily improving and the patrons of the various theatres have expressed their satisfaction about the clear photography, the wide range of subjects, and pleasant stories of the "Bluebird" photoplays.

The fair rental at which they are given to us make them doubly attractive.

Yours very truly,

(Signed) STANLEY V. MASTBAUM.
The Stanley Company, Philadelphia, Pa.

or Bluebirds

UNANIMOUSLY PRAISED.

Following is telegram received by Bluebird Photoplays of Denver:

Bluebird Photoplays,
Denver, Colo.

"Measure of a Man" one of the best and most satisfactory productions shown here for many months. Photography and camera work among the big timber of California truly remarkable. Louise Lovely and Jack Kerrigan are a great team with wonderful support. Although I have shown many personally picked features every week I consider this production will hold its own along with many of the so-called Specials, as it has been some time since my patrons have so unanimously praised a picture as they did last night. Please accept my thanks.

Rush twenty window cards and ten one-sheet extra on "A Bugler of Algiers." This feature was picked by the local committee here for the Red Cross benefit next Thursday, so don't fail.

JOE YAEGER, Mgr.

Raton, N. Mex.

FROM A BLUEBIRD FAN.

Universal Film Mfg. Co.,
New York City.

We think the Bluebird features are the very finest pictures on the market, as the colorings, settings and direction is in a class by itself, for we have seen all different kinds of features and have failed so far to find any that come up with "Bluebird" films. Will you please tell me what your next Bluebird play will be, and when it will be released?

Your true admirer,

LILLIAN SEAMAN.

Colorado Springs, Colo.

PATRONS DELIGHTED WITH BLUEBIRDS.

Bluebird Photoplays, Inc.,
New York, N. Y.

Gentlemen—The best proof of our opinion of Bluebirds is the fact that we are using Bluebirds in all of our fourteen Chicago theatres. These theatres represent too much of an investment for us to take any gamble on what kind of pictures we show, so you can see that we must think highly of Bluebirds.

But what I consider even more important than what we think of your photoplays is what the people think. And it is a pleasure to assure you that our patrons are delighted with Bluebirds, especially since you have hit your stride and are showing a constant improvement week after week, instead of going up and down in quality the way so many producers have done in the past.

Your stories are always good, your photographic and lighting effects are unequalled, your casts are exceedingly well chosen, your settings, acting and directing are above criticism. But, best of all, the people like Bluebirds and always have a good word to say for them. Keep them as clean in the future as you have in the past and accept the congratulations of,

Yours sincerely,

(Signed) NATHAN ASCHER.
Amusement Enterprise, Chicago, Ill.

ALWAYS DEPEND ON BLUEBIRDS.

Bluebird Photoplays, Inc.,
1600 Broadway,
New York City.

Gentlemen—When it comes to features I had always considered them as being largely a gamble. That, however, was before I started showing Bluebirds.

I have since found that I can always depend on a good feature on my Bluebird day. My patrons have discovered the same thing. Your slogan: "If it's a Bluebird, it's got to be good," is more than a mere slogan. I have found it to be a simple statement of fact.

As long as Bluebirds maintain the present high standard you can count on me to show them regularly as my theatre is always filled on Bluebird day.

Very truly yours,

ODEON THEATRE,
G. A. Loveland, Mgr.

Colorado Springs, Colo.

"MARATHON MANIACS"

Max is out to win the heart and hand of the beauteous maiden; so is his hated rival. "We'll settle this matter by holding a race. To the winner belongs the girl." The race, ye gods! it's enough to make a wooden Indian laugh until tears run down his cheeks in rivers. It was a foot race. Let your imagination run riot on what happens and you won't do this clever comedy one-half justice. Still, don't take it all out in thinking, but book it so that your crowd can have a good, hearty bunch of laughs.

Victor One-Reel
Released Week
September 17.

200 PER CENT. INCREASE.

Bluebird Photoplays,
Atlanta, Ga.

Gentlemen—Just a word or two in reference to your Bluebird Photoplays and what they have done for us. Our house was strictly a 5-cent admission. We decided to make Thursday, our dull day, a Bluebird Day, and admission 10 cents, which was a great success—inceased our receipts over 200 per cent.—so Thursday is our Bluebird Day and has been for the last ten months. We showed "Treason" last Thursday. Could not accommodate our patrons, and expect to repeat this picture. "The Bugler of Algiers" and "Love's Lariat" were great. If we could get more Bluebirds would make two days Bluebird, so let us have more like the above.

Yours truly,

(Signed) A. W. PETIT, Mgr.

Office of the Elco, 661 King Street,
Charlestown, S. C.

LITTLE ZOE RAE in "The LITTLE PIRATE"

Scenes from the Butterfly Picture starring Little Zoe Rae.

"THERE is certainly something doing."

"What can it be?"

"Money."

"You mean——?"

"It looks that way to me."

Over the home of John Baird a pall has fallen. The servants whisper. John Baird faces financial ruin.

Weary and haggard he arrives at his attorney's offices.

"Get the securities of Margery's from Virginia and raise a few thousand on them to tide you over."

"Is it fair?"

"Right and fair, if you didn't even get her permission. But being they're kids, you'll want to ask. Buck up, it'll all be O. K."

Baird let himself into his home that evening and explained to Virginia, his wife, his plight, asking for the securities of Margery, their child.

"But—I really should not."

"You mean——?"

"I will not."

Later, Baird overhears his wife talking over the phone to George Drake, their mutual friend of long standing, asking him to drop in that afternoon as if by chance and to say nothing to John about her asking him to come. Baird is immediately suspicious and irritated, and when Drake arrives he makes an excuse and leaves him with Virginia.

Virgina then asks Drake to get the securi-

BUTTERFLY PICTURE.

By NORRIS SHANNON.

Scenario by Elliott J. Clawson.
Produced by Elsie Jane Wilson.

CAST.

George Drake	Charles West
John Baird	Frank Brownlee
Virginia Baird	Gretchen Lederer
Margery	Zoe Rae
Butler	M. F. Titus
Maid	Lillian Peacock
The Boy	Burwell Hamrick

ties from the bank and, though reluctant, he consents. Drake has just bought a new auto and asks Virginia to go for a short spin with him. But a bearing is burned out and the mechanic informs Drake it will take about an hour and a half to fix it. Virginia is hungry, so they go to a nearby road-house, not knowing it to be notorious. Upon discovering this fact Virginia suggests that Drake phone Baird of their predicament.

"I want you to," she says.

"Unnecessary," he replies.

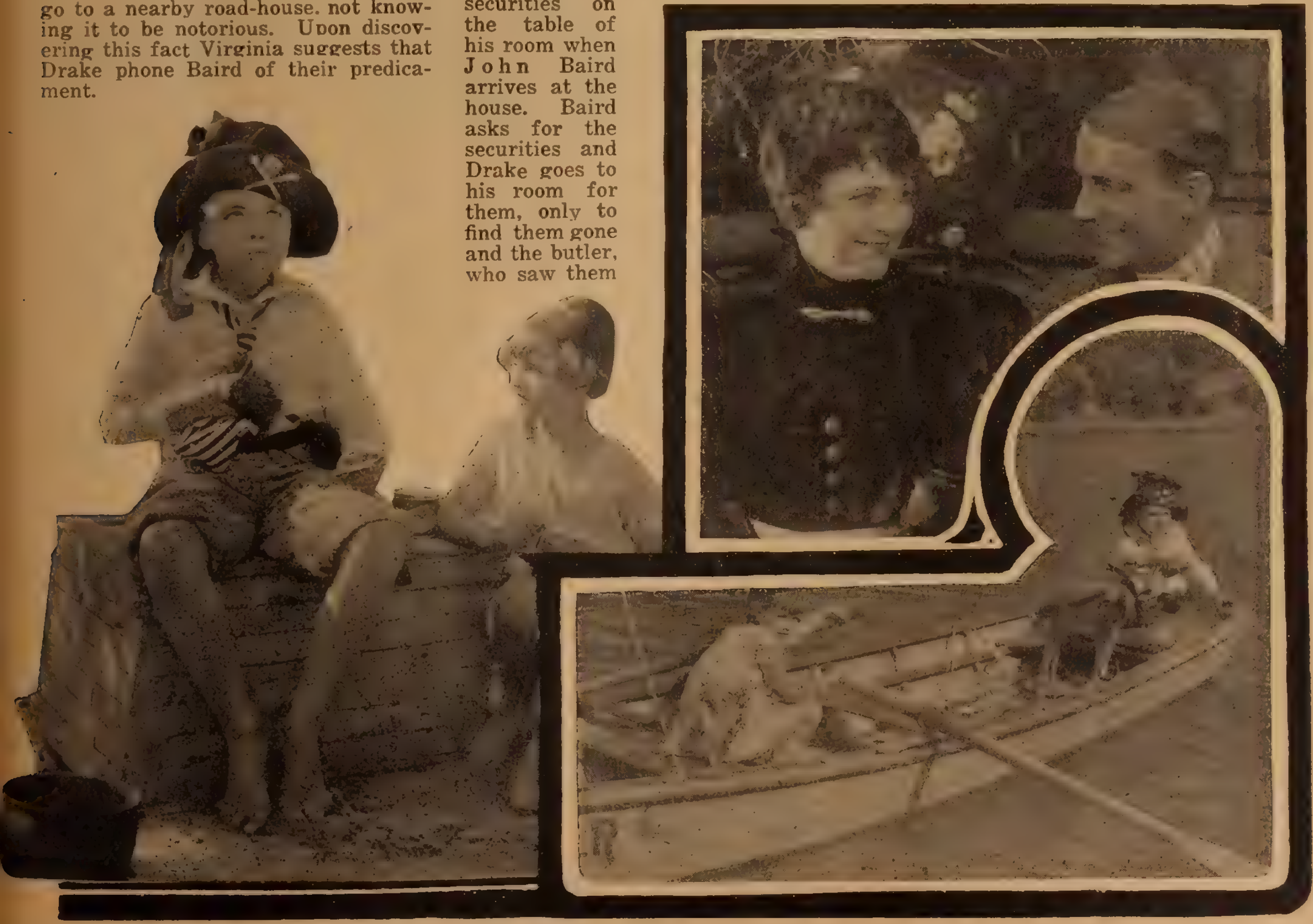
That evening Baird tells Virginia that, of course, he knows that George Drake is almost a member of the family, but others may put a meaning upon the easy companionship between them. Virginia thinks that her husband is worrying about his business affairs and pays small attention to his words, but says she is sorry she refused to let him have the securities, which she now offers to him to use in any way he deems wise. Baird says he will get them from the bank in the morning, but she says she sent Drake for them. Then her husband is furious, saying that she confides in George Drake and mistrusts her husband; that she has no right to baffle and blind him, Baird, and insists that she must think a great deal of Drake. Virginia is dumb with outraged pride and rising anger, but leaves the room, going to her boudoir. Baird has already received word from his brokers that, thanks to an unknown friend who has been supporting Baird at a ruinous sacrifice to himself, they have weathered the storm.

Drake is dressed for the evening and has placed the securities on the table of his room when John Baird arrives at the house. Baird asks for the securities and Drake goes to his room for them, only to find them gone and the butler, who saw them last, declares he has no idea who could have taken them. The servants are questioned and all suspect the maid.

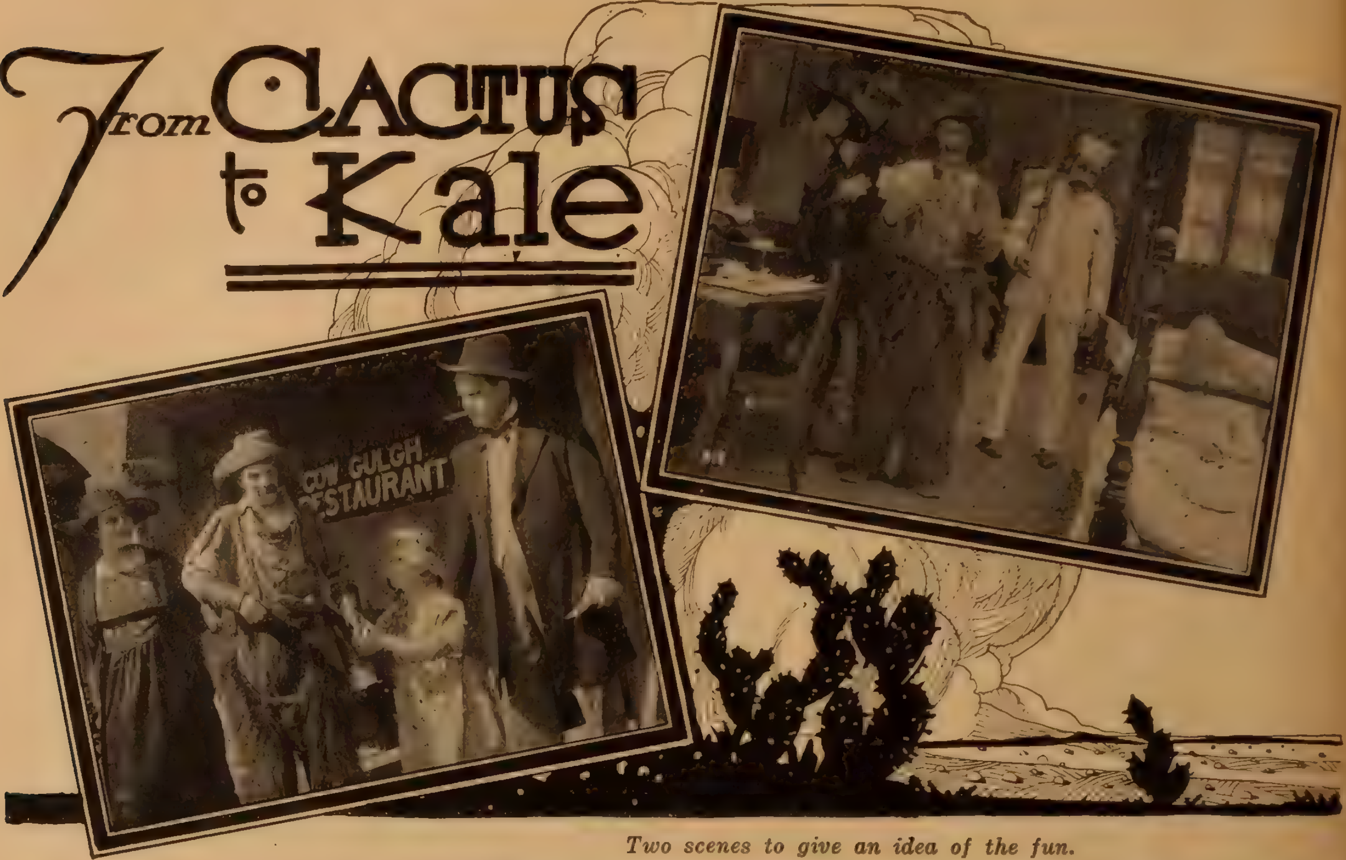
Virginia has, meanwhile, left a note for John, saying that he can use the securities; that she has gone to her Aunt Sarah's until he regains his reason and begs her forgiveness. Margery comes to him that night, and sensing her loneliness, Baird takes her in his arms and tries to comfort her. After leaving her father, the child writes a note to Virginia, saying that everybody forgives her and loves her very much, so to come right back home again, and signs it, "Your Loving Husband." After her father has been satisfied she is asleep, Margery dresses, leaves the house quietly and rides away on her pony.

On the way a voice commands her to halt, and a wooden blunderbuss is pointed at her through the bushes. It is a young boy who is playing that he is Captain Kidd and is searching for buried treasure. Margery gladly joins his band and they row in his boat across the lake into his cave. It is situated on an island which belongs

(*Continued on page* 38)



From CACTUS to Kale



Two scenes to give an idea of the fun.

(*Copyright* 1917, *L-Ko Komedy Co. All Rights Reserved.*)

HURRY, hurry, water, I am on fire! Water, water, quick!"

"Here."

Gladys, the pretty waitress in the restaurant where eat cowboys, cowpunchers and ranch men, offers to Walter a pail of water. He has had a bad time of it when he is mistaken for a cow and almost branded. He is inclined to be comforted, however, by the gladsome Gladys, until the cook, who seems to think he is related to the dimpled creature, arrives hastily from the kitchen and with floury gestures announces the hash house's slogan: "Shot at sunrise if you flirt with the waitress."

Then Walter is kicked out and lands on a cactus bush. He returns with a handful of the stuff and throws it at the cook. The fight is on and the whole place is almost demolished.

In a sitting-room in the city, the no longer young Miss Young reclines on a sofa, and Harry gives the afternoon paper the once over. They both jump to their feet when he reads a certain paragraph and they make a mad rush for the depot. But the train that they are obviously after, has already steamed out, carrying, as one of its not very ornate passengers, a mustached gentleman who carries in his inside coat pocket, some obviously very precious papers.

L—KO KOMEDY. Directed by Noel Smith. Featuring Gladys Varden, Walter Stephens and Harry Griffiths.

Harry and Miss Young pursue the train in an auto and board it at a tank station. Miss Young revives the charms of her youth and engages the mustached gentleman in conversation. He shows her the paper in his pocket, and she winks to Harry, seated in back of her. He follows the couple to the rear end platform of the train where he administers to Miss Young's companion a dose of chloroform and hurls him from the train.

The couple arrive in the town and Gladys and Walter and make for the eat joint. They take Walter into custody and tell him that big piles of gold await him in the city, whither they take him despite the wails of Gladys.

They land the young gentleman in a strange-looking house, where there are a number of strange-looking inmates. One gives Walter the combination of a safe, taken from the recesses of his beard, after which he promptly falls dead after having thus performed his mission. When the couple see that Walter has the safe's combination, wherein evidently rests his wealth, they attempt to wrest it from him, after having installed him as master in a large house, where he is giving a large dinner party.

Meanwhile the mustached gentleman has picked himself up from the embankment over which Walter hurled him, brushed off the dust from his once-upon-a-time coat and made his way into town and into the good graces of the gladsome Gladys. The couple pursue the trio into town, where they arrive just as the conspirators are wresting the fortune from the safe. They rush through the house, Gladys, Walter and the mustached gentleman hot in pursuit. The race gathers momentum and grows as it continues through the streets, demolishes whole buildings and ends in the middle of the ocean, where the lovers are happily reunited, generally possessed of kale.

"The Trail of the Shadow" is the working title of a five-reel Western picture being produced at Universal City by Jack Ford, with Harry Carey as the star. Molly Malone is again his leading lady.

UNIVERSAL SCREEN MAGAZINE

Issue No. 36

ONE of the most delightful subjects which the Screen Magazine has ever shown is included in the strong issue, Number 36, under the head of "Better Babies." When it was shown in the projection room of the New York office it provoked a veritable ovation. It showed the training of a perfect peach of a baby—little Miss Romine Williams—who, though under a year old, is an accomplished little athlete. Her mother is seen putting the baby through stunts which would tax the strength and agility of a grown person, and the little thing just loves it and seems to realize that she is performing for an audience. Exercises which develop the back, limbs and joints of the baby are illustrated and form one of the most successful subjects which even the Screen Magazine has shown.

The first subject of the Universal Screen Magazine No. 36 shows how inland sea-birds and myriads of seafowl live on Bird Island in the centre of the great Salt Lake and keep the identity of the species intact. There is first shown a launch laden with nature students leaving for Bird Island and a flock of California sea gulls, with a group of baby California gulls lustily shouting "Mamma!" An afternoon siesta of thousands of pelicans on the surface of the lake, groups of sandhill cranes, blue herron and handsome specimens of the gull's family, together with fine views from the summit of Bird Island, make this an unusually interesting projection.

What We Eat, the second subject of Universal Screen Magazine No. 36, shows the various ways of making butter on the farm, from the separation of milk and cream to the moulding into one-pound prints of butter—the genuine article.

A splendid preparedness subject included in Universal Screen Magazine No. 36 reveals intensely interesting pictures, the making of shrapnel and other shells, from the rough castings from which shrapnel cases are made, down to the Government inspection of them and their mobilization for shipment to the front. This is one of the most instructive and comprehensive educationals yet shown. Willie Hopkins, noted sculptor, in Universal Screen Magazine No. 36, contributes a characteristically clever number in "Swat the Fly," wherein is shown various tempers and temperaments in the epic act of taking the little creature from nose, chin, ear or forehead.

Screen Magazine is a powerful attraction to every fan who has seen one issue, because it always contains interesting pictures of subjects that every one wants information of.

UNIVERSAL SCREEN MAGAZINE

makes folks absorb information in a sugar-coated way—without going through a lot of reading matter to get the core of the subject. The coming release covers such subjects as Fashions in Aviation Suits, making baskets out of that queer animal called the Armadillo, Canning Corn, Saving the Babies, Women Wireless Operators, and a miracle in mud by Willie Hopkins entitled, "Der Kaiser's Thermometer." Book this release and start a Screen Magazine Day in your house.

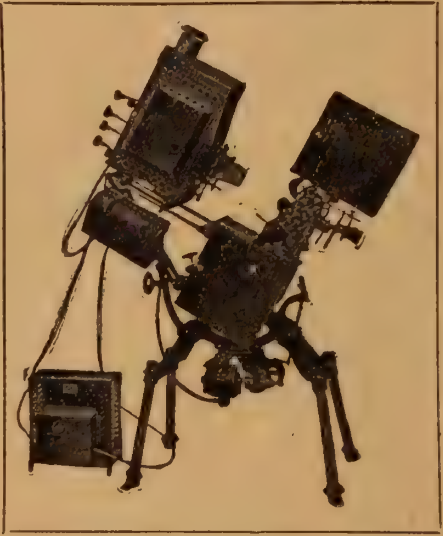
Try out this idea. If your nearest Universal Exchange hasn't a print, fill in and return the coupon.

Universal Screen Magazine.
1600 Broadway, New York City:
Gentlemen—Send me at once Free Booklet Weekly Service of Universal Screen Magazine.

Name ....
Theatre ....
Town ....

"SEVENTEEN YEARS OF KNOWING HOW"
POWER'S

A radical advance in design and construction of the INTERMITTENT MOVEMENT is the memorable achievement that has placed this machine in its present pre-eminent position.



Cameragraph No. 6B.
CATALOG "U" GIVES FULL DETAILS

Steady, flickerless motion pictures made possible by the only basically different rotary intermittent movement in over three hundred years, applicable to use in projection machines.

NICHOLAS POWER CO. **90 Gold St., N. Y.**

Bluebird Ideas for "A Stormy Knight"

HERE is an idea that will enable you to put "A Stormy Knight," the Bluebird production featuring Franklyn Farnum and Brownie Vernon, over in a novel way:

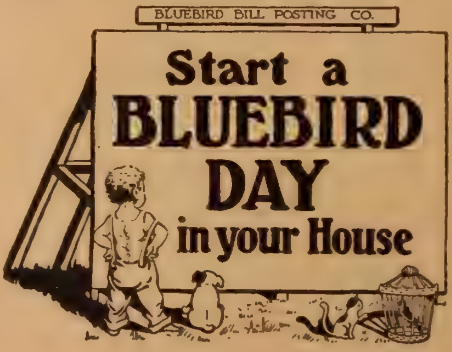
Dress a man up in a suit of armor, but encasing his feet in bath slippers and put a "stove pipe" hat on his head. This man should stroll about town, lugging a suit case. He should show a perference for the space between the car tracks in his journeys, and as he walks have him count his steps on the fingers of one hand.

Every once in awhile your man should stop dead, and then, as though having lost his count, retrace his steps and start counting over again. As soon as he sees that he is attracting considerable attention, he is to release the flap of his suit case. Instead of witnessing an outpouring of collars, shirts, etc., the people about will see a neatly painted sign, fastened inside the suit case, reading:

On My Way to See
"A STORMY KNIGHT,"
Bluebird Production,
Featuring
Franklyn Farnum and Brownie Vernon,
At the
(Name of theatre here)
(Day and date of presentation)
COME ALONG!

"A Stormy Knight" also offers you the opportunity of working the old, but always effective, stunt of having the people in town looking for a mysterious individual armed with free tickets to those people who discover his identity.

For instance, announce that a representative of your theatre is strolling about town and that to all people who ask him, "Are you 'A Stormy Knight?'" he will present free tickets of admission to your theatre. Get your local newspaper men to work with you on this idea.



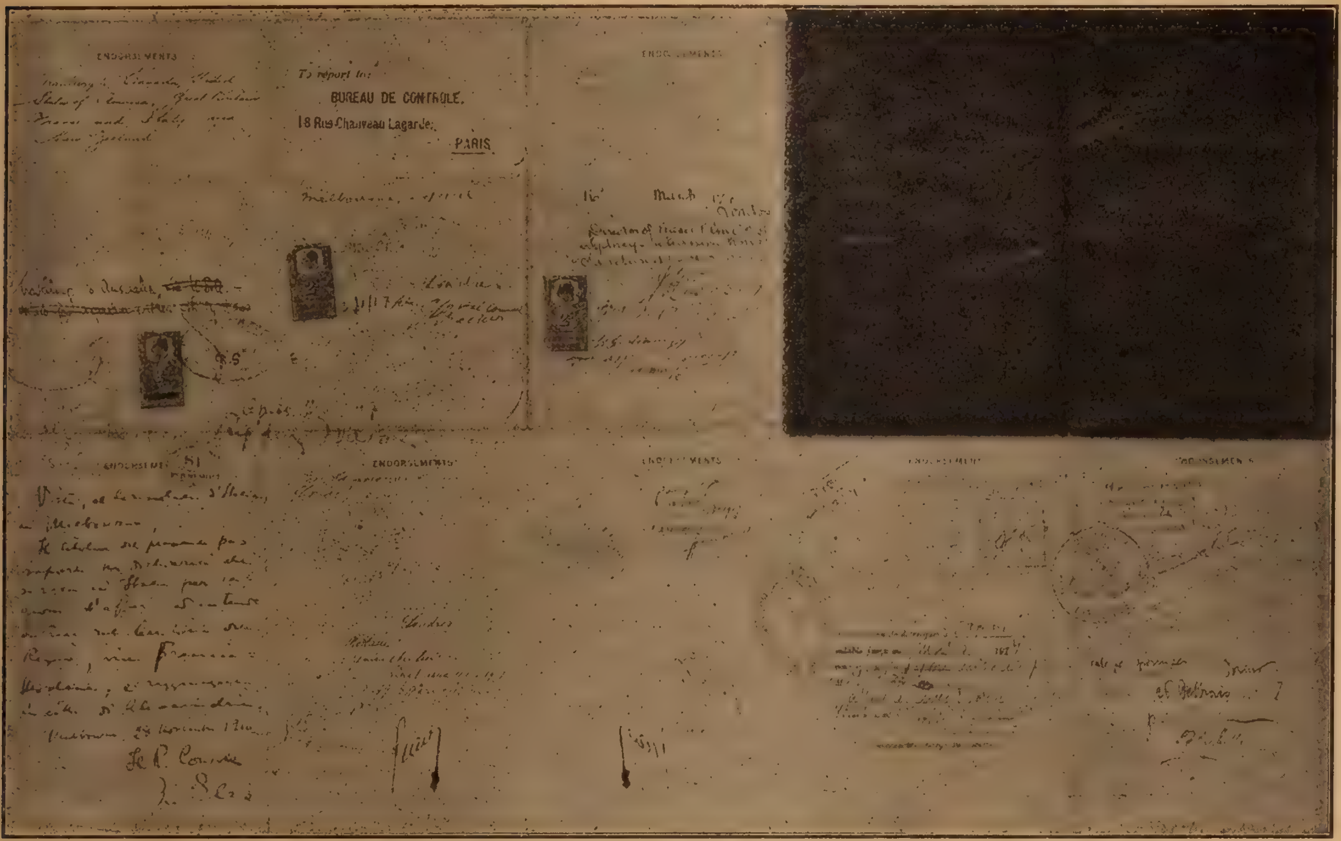
Have the copy below either printed or multigraphed on ordinary United States postals and send out to every name on your mailing list. In Uncle Sam's postal organization the exhibitor has a powerful ally that can help him tremendously in a business way. The manager of your Bluebird exchange will be glad to show you how to make profitable use of a mailing list. Ask him for this assistance. It's free:

Dear Friend:

THRILLS?
LAUGHS?
EXCITEMENT?
SUSPENSE?

Yes,
"A STORMY KNIGHT"
has 'em ALL. It's a BLUEBIRD, with dynamic
Franklyn Farnum
and
Brownie Vernon
in the leading role. Come to the
(Name of theatre here)
On (day and date) and see the BEST show you've EVER seen.

P. S.—No increase in admission prince IN SPITE OF THE INCREASED QUALITY of the picture.



ENDORSEMENTS

To report to:
BUREAU DE CONTROLE.
18 Rue Chauveau Lagarde.
PARIS

ENDORSEMENTS

ENDORSEMENTS

ENDORSEMENTS

ENDORSEMENTS

ENDORSEMENTS

ENDORSEMENTS

Facsimile of the passport used by Mr. Martin on his trip from Australia to New York.

BLUEBIRDS AND UNIVERSALS BOOKED FOR AUSTRALASIA.

(*Continued from page* 28)

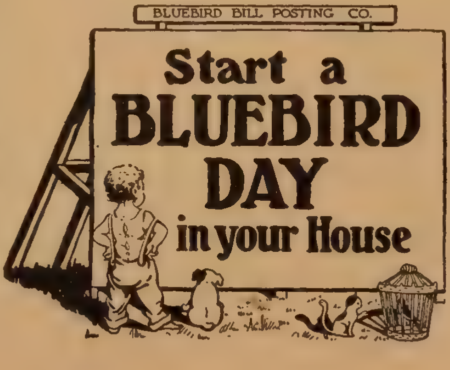
never expected to spend the night in such a place. The next day we got over to London. I know London very well—I was almost brought up there. But the darkness at night confused me so that I never dared to go out on foot all the time I was there. This was early in the spring, after the worst winter in twenty-six years. The street lamps are blackened all over the globes. Then there is a sort of colander arrangement underneath, through the holes of which a feeble light trickles. It is just enough so that you realize that you can't see anything. The brilliant illumination of Broadway is tremendously impressive after that. But at first it seems like a terrible waste. At Birmingham there is not even this feeble illumination. The streets are completely dark, for there are many munition works in the neighborhood which must be protected from air raids.

"Picture theatres in England are doing very well. The war taxes are hitting them, of course, especially the cheaper ones. That is always the way. Death-bed scenes and sad endings are absolutely tabooed. The people want fresh out-of-door stories or society dramas, and lots of comedy.

"I left London after a time and went to Italy. I was detained eleven days in Milan. Impossible to get my passport 'vised,' though I had the endorsement of one of the most important men in Italy—the maker of the famous Borsalino hats. The chief of police, when my identity was laboriously proved to him, said:

"'When do you want to leave?'

"I said, 'To-night.' "To-night?' said he, astonished. 'Oh, no! in ten days!' That is the way travel goes in war time.



"At last I got back to London, stopping at Paris, the most beautiful city of all in my estimation, on the way. I was greeted on my arrival by an air raid. I had sent a boy from the office with a message. He came back with some splinters of bomb. He had been riding a bus when it was struck. Several people were injured, but all he thought of was securing a souvenir. The Londoners all take the raids like that. Their one idea is to get out where they can see something. I booked passage on the Adriatic to America, and we were held up in the Mersey for several days. Then, finally, we got started, only to be stopped at Loughswilly, on the Welsh coast, turned out, and made to wait three days there. Another instance of war travel. When we finally got started, we saw an exciting fight between a destroyer and a submarine. The whole action was plain through the glasses. I am afraid the sub got away. They were to leeward of us and the wind was blowing strongly, so though we saw the flashes of the destroyer's guns, we could hear nothing. The rest of my trip was uneventful, except for the accomplishment of my purpose—the signing up of Bluebird and Universal pictures. Now, after a look at Universal City, I shall be on my way home."

"The Last of The Night Riders"

Two-Reel Bison Drama—Released Week September 17.

Eileen Sedgwick's daddy is an independent tobacco grower and her sweetheart, Fred Church, is the son of the deputy sheriff. In a pitched battle between the officers and the masked night riders, Fred's father is captured by Eileen's dad. Just at this moment up dashes Fred to say that Eileen's mother is very low. Eileen's dad gets through the officers' lines. Fred is captured by one of the night riders who places him into a shack—then blows up the shack. The sheriff thinks he sees his son's body in the ruins—he dashes to Eileen's home. He gets just as big a surprise as your crowds will, when they see this gripping drama.

"THE LITTLE PIRATE."

(*Continued from page* 33)

to his father from whom the boy has run away. While they are talking in the cave, Margery and "Captain Kidd" see a man slip up and bury something in the ground and then hurry away. They do not know that this same man has found their boat and has cut a hole in the bottom of it. They dig up what he buried and are disgusted to find only a package of papers, which "Captain Kidd" puts in his pocket. That night they have eaten most of their supplies and are terrified by stories the boy reads. Margery finally begins to cry. She is hungry and wants to go home.

Meanwhile, the pony has returned home, and Baird is frantic. Searchers find her hair ribbon in the lake. Baird goes to tell Virginia of the tragedy. Both forget their own troubles in the new one.

Captain Kidd and Margery finally start home in the boat, which begins to leak rapidly. But at last there is a happy reunion. Margery shows the papers and declares that the butler buried them. Though the butler jumps into the lake to escape, the detectives catch him.

Baird now receives word that Drake is the unknown friend who has kept him from ruin. Baird shakes hands with Drake, whom Margery hugs and kisses, declaring that when she grows up she is going to be a pirate's wife.

FRANKLYN FARNUM SHOWS PLUCK

HOW would you like to speed wildly down a nine thousand-foot mountain road? That is what several of the Bluebird stars did the other day. It was the steep, tortuous Mt. Wilson road they traversed in a motor car, which, because of an accident, had become almost beyond all control of the occupants — Franklyn Farnum and Brownie Vernon, principals of the feature, "A Stormy Knight," and Elmer Clifton, who was directing the picture. It was an experience which they declared was even more thrilling than anything they have ever done in motion pictures.

For several days the company had been working near the summit of Mt. Wilson, returning to the Bluebird studios each evening. Farnum had been using his big machine to make the daily trips, and because of the steep descent the brakes had become badly worn. Starting down the trail one evening the brakes failed to hold and it became necessary to use the engine, with power shut off, as a "drag" on the car.

Unfortunately, the strain of climbing the winding mountain road had weakened the transmission shaft and it soon gave way, leaving the car to speed down the steep incline, unchecked except for the inadequate brakes.

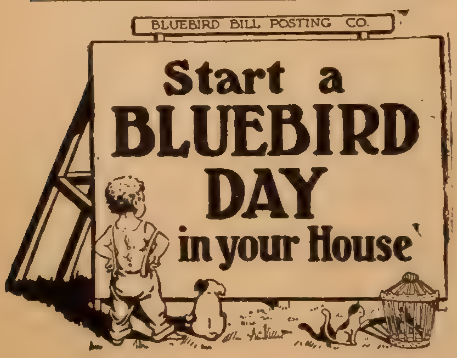
As the machine gained momentum and raced down the twisting trail, at every turn it seemed certain that it would leave the road and plunge down the mountain side. However, Farnum skillfully hugged the inside edge of the road on the curves, and several times checked the car in its mad flight by grazing it against the perpendicular cut at the inside of the trail.

Farnum brought the party safely to the bottom of the grade, though all were badly frightened by their wild dash. The car was undamaged except to the fenders and running boards, which were completely torn apart.

"Hawaiian Nuts"

Poor Bill Franey! He is yanked into a den of villainous blackhanders. The chief wants to get hunk on Gale's sweetheart. He slips Bill a ukulele filled with dynamite and tells him to swap it for the one Gale's sweetheart is using; and gold in plenty shall be his. He does; then some one passes the buck back to Bill. Bill gets his money, the blackhand get their explosive ukulele back, and a bang-up comedy is the result.

One-Reel Joker—Released Week September 17.


BLUEBIRD BILL POSTING CO.
Start a BLUEBIRD DAY in your House

Butterfly Ideas for "The Little Pirate"

CHILDREN'S pictures—that is, pictures in which their work is featured—are becoming more and more popular. "The Little Pirate," the Butterfly Picture for September 10th, which stars Zoe Rae, the six-year-old screen luminary, in her first release, directed by Elsie Jane Wilson, is a photoplay which should have the widest appeal, both to her contemporaries and their elders. With Burwell Hamrick, a clever boy actor, she plays pirates, rows to an island, discovers buried treasure, boils the villain, and actually does all the delightful things which properly constituted children always dream of doing.

See that the children in your neighborhood have a chance to know what a treat is in store for them at your theatre. Send out a notice, reading something like this:

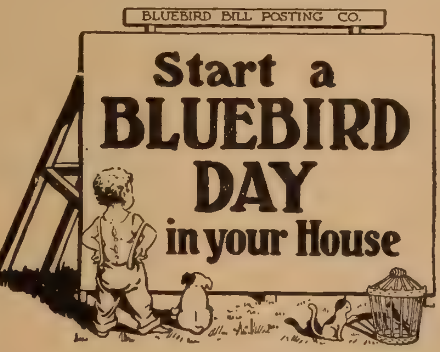
Dear Little Friend:

Did you ever play pirates? We did the other day, and we went to an island and stayed there all night, and we found something perfectly wonderful, and nearly got drowned, and had a splendid time. They took pictures of us doing it, and I want you to be sure to come and see them, because I know you'll enjoy them. They will be at the ———— Theatre on ————. Get your mama and papa to bring you.

Your little playmate,
ZOE RAE.

You can dress two children, a boy and a girl, in wide, black hats, turned up in front, with skull and cross bones in white on them. The girl should have a striped sash wound round her waist, with a wooden dagger stuck in it. The boy should carry a wooden gun of old-fashioned type, if possible, and he, too, should have a sash full of weapons. Furnish them with cards reading, "Come and play pirates with us at the ———— Theatre," if you like, and let them hand them out as they go through the streets. Include the name of the theatre and the title of the picture on the card.

You may have the cards numbered, if you wish, and announce through the press, slides or posters in the lobby that the winning number will be admitted free. That will insure everyone looking, at least, at their cards.



The Universal western company, under the direction of George Cochrane, is producing a three-reel drama, "The Getaway." Neal Hart is the featured player with Mignon Anderson opposite.

The One Best Bet of the Week

J. Warren Kerrigan in "The Right Man"

Here's one grand opportunity for every Exhibitor in the country to cash in on J. Warren Kerrigan's immense popularity. J. Warren is teller in a bank and in love with the president's daughter, who returns his love. But the cashier is also in love with the girl. The cashier steals a large sum of money from the bank and puts J. Warren's knife in the spot where the banknotes lay. J. Warren is dismissed in disgrace. He goes to a ranch to start anew. Then the cashier gets the president under obligation to himself and gets the daughter's consent to marry him. But he overlooked the bank messenger who saw him steal the money. The messenger tells J. Warren who stole the money. Then a smashing ride that is full of pep and ginger. J. Warren arrives just in time to break up the cashier's wedding. He doesn't say much to the cashier, but what he does is a plenty, thank you. No, the girl's bridal finery is not wasted—J. Warren attends to that.

Released Week of September 17.

Musical Setting for "A Stormy Knight"
Bluebird Photoplay

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

THEME— —THEME
"Nocturno in G Minor"—(2-4 Moderato) by Krzyazanowski

	SUB-TITLES.	TIME	NAME OF COMPOSITIONS.
	Opening	1 Min. & 25 Sec.	Chanson Sans Paroles (3-4 Allegretto Grazioso) by Tschaikowsky
T	Edgemere by the Sea	2 Min. & 10 Sec.	Heavy Mysterioso
	Note—With ad. lib. Tympany rolls during storm scenes.		
S	Storm Scene	9 Minutes	Play several long storm furiosos to action
T	Well, Where's Your Man?	3 Minutes	Good Mysterioso
T	Where Do I Sleep?	2 Min. & 20 Sec.	Theme
T	The Storm Had Spent Its Fury	2 Min. & 25 Sec.	Felize Canzonetta (2-4 Andantino) by Langey
T	Not So Fast This Time	55 Seconds	Galop to action
T	It Was Always Hard, etc.	2 Min. & 50 Sec.	Ecstasy (Dramatic Allegro) by Zamecnik
T	Who Lives Here?	2 Min. & 5 Sec.	Hurry to action
T	Much Obliged For the Information	4 Min. & 10 Sec.	Elegie (6-8 Moderato) by Czibulka
S	Racing After Auto	4 Min. & 15 Sec.	Galop to action
S	Young Man Climbing Up Wall	1 Min. & 20 Sec.	Mysterioso to action
S	The Fight	55 Seconds	Hurry to action
T	John Dropped In At the Club	3 Minutes	Tout Coeur (Melody Moderato) by Isenman
T	John's Heart Had Never Before	2 Min. & 5 Sec.	Passacalle (Allegro Intermezzo) by Gregh
T	If You Love Me, etc.	1 Min. & 5 Sec.	Theme
T	When He Got Back to the Office	1 Min. & 10 Sec.	Dramatic Andante by Ascher
T	In the Quietude Around	2 Minutes	Love Song (6-8 Andantino) by Puerner
T	Out of the Silence	2 Minutes	Continue to action Note—Watch shots.
S	Search Light In the Dark	1 Min. & 45 Sec.	Mysterioso
S	Automobiles Stop	3 Min. & 45 Sec.	Dramatic Tension by Winkler
T	Forward March	1 Min. & 50 Sec.	March to action
S	Near Automobile	2 Minutes	Dramatic Tension by Reissiger
T	Young Lady, You and, etc.	1 Min. & 50 Sec.	Theme

Musical Setting for "The Little Pirate"
Butterfly Picture

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Theme—"Adoration" (4-4 Andante) by Borowski.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	1 Min. & 40 Sec.	Legende (9-8 Moderato) by Friml
T	It Seemed To Him, etc.	40 Seconds	Piano Solo—Improvise to action
T	Margery, Their Only Child	4 Min. & 15 Sec.	Theme
T	George Drake, An Old Friend	4 Min. & 35 Sec.	Barcarolle (6-8 Moderato) by Rivela
T	Why, You Have a New Car!	2 Min. & 10 Sec.	Vision (Characteristic) by Blon
T	They Soon Discovered, etc.	2 Min. & 5 Sec.	Popular Rag
S	Change of Scene	2 Min. & 40 Sec.	Theme
T	By the Next Evening	5 Minutes	Ein Maerchen (Melodious Fantasia) by Bach
T	I Have Come for the Securities	2 Min. & 50 Sec.	Le Retour (Allegro Vivace) by Bizet
S	Letter—I'm Going To Aunt, etc.	2 Min. & 45 Sec.	Theme
S	Sheriff's Office	45 Seconds	Dramatic Tension by Winkler
T	Margery In Her Room	4 Min. & 15 Sec.	Vanity (Allegro Caprice) by Jackson

	SUB-TITLES.	TIME.	COMPOSITIONS. NAME OF
T	She Was Halted, etc.	4 Min. & 10 Sec.	Creepy Creeps (Mysterioso) by Bendix
T	Steady On the Flying Jib	1 Min. & 50 Sec.	Pizzicato(Mysterioso) by Lake
T	The Riderless Pony Was, etc.	5 Min. & 20 Sec.	Finale from Ariele(Allegro) by Bach
T	That's Not the Way, etc.	2 Min. & 35 Sec.	Whims (3-4 Allegro Giocoso) by Schumann
S	Virginia With Aunt In Garden	1 Min. & 10 Sec.	Theme
S	Flashback to Little Pirates	2 Min. & 40 Sec.	Prelude (4-4 Andante Serioso)by Kistler
S	Barking Dog	55 Seconds	Mysterioso by Becker
T	At Daybreak the Pirates, etc.	3 Minutes	Three Graces (Allegro) by Herman
T	The Boat Is Leaking	2 Min. & 45 Sec.	Hurry No. 4 by Becker
T	The Answer To Her Prayer	2 Min. & 10 Sec.	Dramatic Andante by Ascher
T	I'm Was Going Straight	1 Min. & 25 Sec.	Theme

Films Released in the Week of September 10th

GOLD SEAL—"The Perilous Leap"..(3 R.)

REEL I.

1. "*Chinese Allegretto*" by Winkler, until "Posing as a representative," etc. 2. "*Albumleaf*" by Kretschmer, until "Pete Larkin's a brakeman." 3. "*Fleur de Lis*" by Dillea, until "Here is a letter from headquarters." 4. "*Legende*" (Melody) by Friml, until "Automobile arrives in woods." 5. "*Essence Grotesque*" (Mysterioso) by M. L. Lake, until end.

REEL II.

6. "*Fifth Nocturno*" (Allegretto) by Leybach, until "It looks as if old Shannon." 7. "*Dramatic Tension No. 1*" by Reissiger, until "Everything of importance," etc. 8. "*Poor Relations*" (Marcia Mysterioso) by Bendi. (Watch shots), until "You go into bed." 9. "*Dramatic Andante*" by Ashcher, until "Larkin saw a chance." 10. "*King Manfred Prelude*" (3-4 Andante) by Reinecke, until end.

R. III. 11. "*Le Retour*" (Allegro) by Bizet, until "Donnelly had to work alone." 12. "*Dramatic Tension*" by Winkler, until "The fight." 13. "*Agitato No. 4*" by Becker, until "Girl galoping on horse." 14. "*The Chase*" (Grand Galop) by Koelling, until "Interior of train." 15. "*Garden of Sunshine*" (Melodious Serenade) Lincoln.

NESTOR—"The Boulevard Speed Hounds" (Comedy)

1. "*Oh, You Daddy*" (Popular trot). 2. "*Hello, My Dearie*" (Popular One-Step) until end.

STAR FEATURETTE—"To the Highest Bidder" ....(Two Reels)

R. I. 1. "*Fadette Importptu*" (4-4 Moderato) by Bohm, until "Evening amusements." 2. Piano Solo—improvise to action, until "Girl stops playing piano." 3. "*Parting Serenade*" (6-8 Andantino) by Smith, until "Rose's friend Ester." 4. "*Alla Ballerina*" (Valse Lente) by Braham, until "Several months later." 5. "*Three Graces*" (Allegro) Intermezzo by Armand, until "Frank Bradley, a mining engineer." 6. "*Romance*" (Allegretto) by Rubinstein, until end.

R. II. 7. "*Gavotte Intermezzo*" (2-4 Allegretto) by Bazzina, until "Summoned by his partner." 8. "*Debutante Waltz*" by Santelman, until "An Overture." 9. "*Egmont Overture*" by Beethoven, until "The sale." 10. "*Olympia*" (Dramatic Overture) by Ascher, until "The Hindoo priest," etc. 11. "*Orientale*" by Cui, until "Flashback to former scene." 12. Repeat "*Olympia Overture*" by Ascher, until "Gentlemen, you are all out-bid." 13. "*Melody*" by Friml.

JOKER—"Short Skirts and Deep Water" (Comedy)

1. *Grazioso Mignotte*" (Moderato) by Eilenberg. 2. "*Oh, You Daddy*" (Popular Trot) until end.

BISON—"The Texas Sphinx"....(2 Reels)

1. Galop to action, until "One thousand dollars reward." 2. "*Western Moderato*" by Bach, until "Naverick." 3. "*Violetta*" (A Concert Piece) by Herman, until "Where's the best place?" etc. 4. "*Musidora*" (2-4 Allegretto) by Leigh, until "His occupa-

R. II. 6. Continue "*Fifth Nocturno*" until "That evening." 7. "*Melody*" (Moderato) by Kretschmer, until "The following morning." 8. "*Serenade*" (Dramatic Moderato) by Widor, until "The fight." 9. Hurry to action (Watch shots), until "After the fight." 10. "*Legende*" (Melody) by Friml, until the end.

Read What Critics say!

Here's Meat that will Help You Decide Which Photoplays You Should Book.

"THE RESCUE," BLUEBIRD PHOTOPLAY, starring Dorothy Phillips.

Chicago, Ill., *Examiner*—
By Kitty Kelly.

SOME photoplays are too good to talk about. They so abound in excellencies, wrought together in such perfect blending that to analyze them in words is vandalism. Such is the feeling one takes away from an enthralled observation of "The Rescue."

It is a case of woman's work of such quality as to put that of many a pre-eminent masculine productions in the shade.

It's all a thing of games played within games, so cleverly done that it takes a keen feeling to realize when the game is not a game, and when it is real. The players, by obvious asides, give nothing away.

Chicago, Ill., *News*.

SUSPENSE is well sustained. The quality that commends itself in "The Rescue" is just this of plot well conceived, well executed and not fully cleared up for the spectator until the end. Suspense, whether in fiction, the theater or the motion picture, is always a virtue when well handled.

"THE LITTLE TERROR," BLUEBIRD PHOTOPLAY, starring Violet Mersereau.

Chicago, Ill., *Tribune*—
By Mabel M'Elliott.

IT'S the fashion, evidently, to make pets of pigs, despite the high cost of pork. Only the other day came the photograph of a youthful star with her "new pet" under her arm, and now, in "The Little Terror," Violet Mersereau shocks her eminently proper grandfather by fondling one she has inaptly christened Rudolph!

Prancing blithely through the film as Tina Saunders, onetime circus rider, she succeeds in looking much like the small girl she is supposed to be. There's a plentiful display of the w. k. curls, of course, but that is to be expected.

Chicago, Ill., *News*—

By W. K. Hollander.

VIOLET MERSEREAU is a vivacious little minx in "The Little Terror." You will succumb to the charms and enjoy the mischievousness of the dainty star.

"THE CLEAN-UP," Bluebird Photoplay, starring F. Farnum and Brownie Vernon.

Chicago, Ill., *American*—
By Rob Reel.

FRANKLYN FARNUM and Brownie Vernon are featured in "The Clean-Up" at the Playhouse. There's a plot that evades solution by clever movie habitues. The title applies to three threads of the plot, the political party that would "clean up" Weston, a show that must also "clean up" the town or close, and a couple of nitro-glycerine experts who would "clean up" the bank.

Chicago, Ill., *Examiner*—
By Kitty Kelly.

AN excellent title to live up to is the expression "The Clean-Up," which has three regular meanings, with a fourth unexpected one cropping in, all given representation in this lively and well-devised comedy. Plot is the outstanding feature. Even to hint at this plot, which involves love, business, robbers, burlesque shoes and a reformers' campaign, would be a species of robbery in itself, for it would subtract a large lot of suspense from the seeing which would be unfair to the seers.

"The Boulevard Speed Hounds"

By Frederick Palmer.

Nestor Comedy.
Produced by Burton George.

CAST.

Clinton Syx	Eddie Lyons
Steele A. Ryde	Lee Moran
G. Rabum Quick	Harry Nolan
Cherrie Sundae	Ray Godfrey
Mrs. Clinton Syx	Edith Roberts

HEY, there, Hicks—you're under arrest! Stop there, hey!"

"Good-night! We're in for it now. Oh, mamma!"

"But this is a physician, old boy." Ryde explains to the "cop."

"A doc?"

"Yep. Wife's ill—very ill."

"What's the worry?"

"Ill—just ill—terribly ill."

But the cop becomes suspicious. He demands to see friend wife.

So, Syx has to carry the bluff through and Ryde helps him by quickly getting upstairs and into the wife's bed (the wife being away on a vacation). The cop sees the form in bed (and something else), which he is led to believe is a newly born baby. It is a pet dog hidden under the clothes.

The cop starts to leave, but his suspicions are aroused again and he demands that he be allowed to get the wife's signature. Ryde has resumed his own clothes by this time and hurries to borrow "a wife" while Syx holds the cop. Ryde borrows his fiancee, who happens to be passing the house at the time, gets her upstairs and into the bed. The cop is again satisfied. BUT—when he has gone, the real wife returns unexpectedly, and the girl is still in the house. After considerable excitement and sundry narrow escapes she meets the girl and finds her to be an old friend, the fiancee of her hubby's friend. All, thenceforth, is well with the Syx's and affairs are amicably settled.

"Gee! This isn't fast! She can do sixty easily!"

You can make yourself tremendously popular with your neighbors by booking the gloriously patriotic story, "LIBERTY"—calling upon your local Boy Scouts—the G. A. R. and other patriotic associations and

Hold a Patriotic Night for 20 Weeks

"LIBERTY" packs a fervent patriotic spirit and message. It puts over some of the strongest punches you or your patrons have ever seen on the screen. It thrills and grips as mighty few serials have the power to do. Don't make the mistake of passing it up, but BOOK IT through your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

U CITY BOYS MOBILIZE.

WHEN the 17th Coast Artillery of Hollywood, California, was mustered into the Federal service and left for Fort McArthur at San Pedro, it took with it fifteen men from Universal City, all of whom relinguished positions at the film capital to enter the service of Uncle Sam.

The list includes Leonard Clapham, W. B. Paquette and Stanley Fitz, who were playing in the Universal's forthcoming serial, "The Red Ace"; Dwight Robinson and Stanley McCullough of the general acting force, F. Quincy and Fred Burnworth of the film editorial department; H. Godwin and Herbert Kirkpatrick, camera men; property clerks Henry Hathaway and Hugh Meisel; Mack Wright, technical man of Director Harry Solter's company; Bert Howell a stage carpenter; Robert Klein of the laboratory and Alfred Connors of the general stores department.

The nucleus of Company 17, Coast Artillery of California, which now numbers 109 men, originally was formed last year among the boys of the motion picture city.

Short Skirts and Deep Water

By Allen Curtis

JOKER Comedy, adapted for the screen by Tom Gibson and produced by Allen Curtis.

CAST.

Pres. of Anti-Sin League	Gale Henry
Deacon	William Franey
Judge of Police Court	M .Moranti

"This is the open season for bathing."

"And—open suits."

"They are a disgrace—these short, one-piece ones."

"Yes—a dis—grace."

"A living, breathing scandal."

"Yes."

"Something must be done."

"I second the motion."

"Carried."

And so the meeting was adjourned for the day unanimously.

"Shall we take a little bit off the top?"

The president of the Anti-Sin League has called a meeting to discuss the scandalous shortness of bathing suits. Her right-hand man is the Deacon. He is sent out by the members of the Association to get evidence, but he falters by the wayside upon seeing much and divers types of feminine loveliness which the much-discussed bathing suits adorn.

The president, however, is somewhat of a fire-brand and she takes her fight straight to the Police Judge. She convinces him that the short-skirted bathing suit must go and an ordinance to that effect is drafted.

However, the Deacon certainly enjoys his search for evidence. He is observed by the eagle-eyed president and she determines to teach him a lesson. Donning a bathing suit of her own design, one with a very long skirt, she veils her face and starts to lure the Deacon away. The end of the yarn, however, with which the bathing suit was made, unknown to her, has entangled in a nail and the skirt is unraveled to an alarming shortness by the time she is seen by the flirty Deacon. He follows her and she proposes a boat ride. They land on an island where she discloses her identity and maroons the Deacon until he swears himself cured of a liking for short bathing suits.

While she is waiting for the Deacon to make his promise she is run down by the Police boat, searching for violators of the new law, and she herself having on a short-skirted bathing suit, is arrested and locked up in jail for a sentence of ninety days.

Remembering the poor Deacon, marooned on the island with the tide rising, she manages to make her escape from jail disguised as a policeman and arrives at the tide-submerged island in time to take the very penitent and thoroughly cured Deacon aboard her boat.

Book "Hell Morgan's Girl," with Dorothy Phillips, and prepare to play capacity on the night or nights that you show it. This is no idle claim—no mere advertising talk—it is the actual experience of every Exhibitor who has played it.

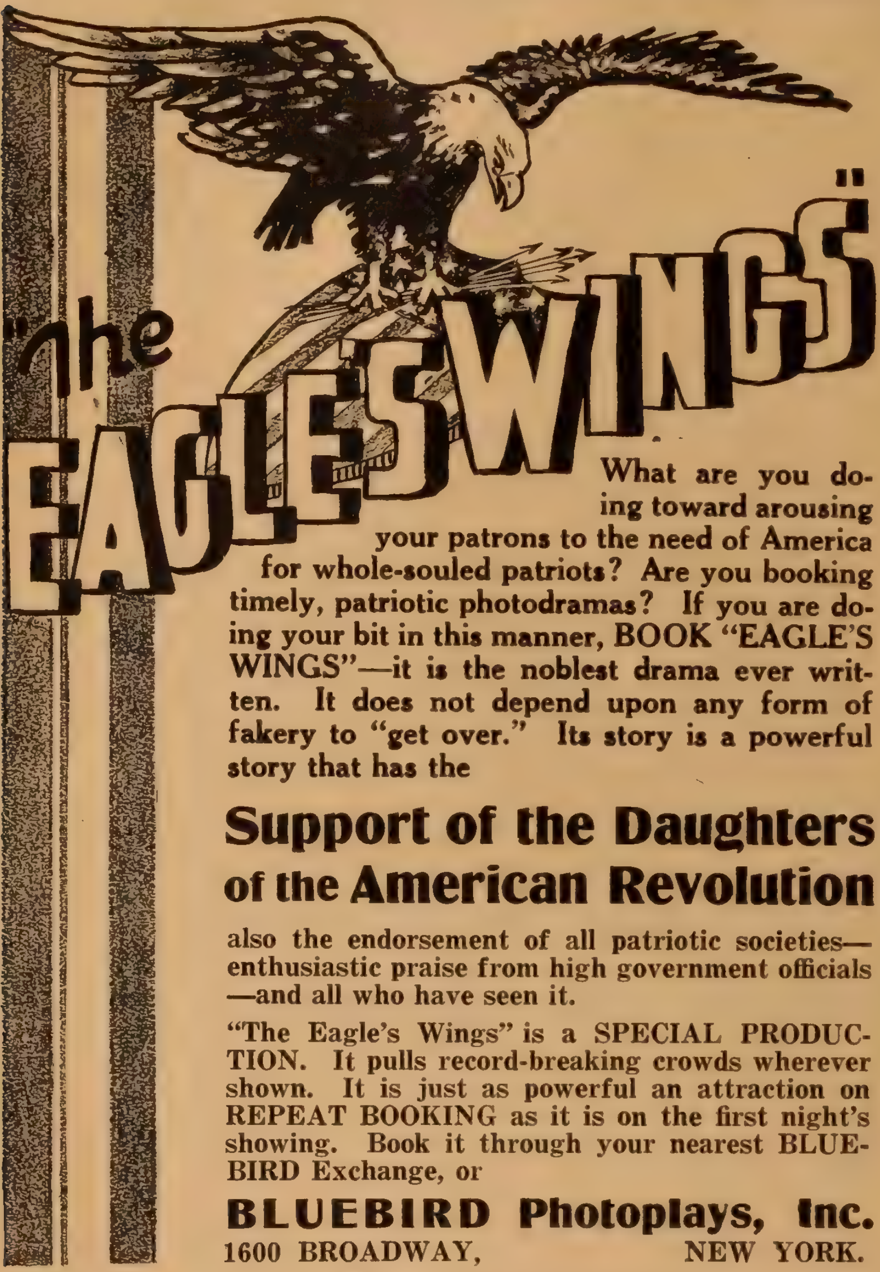
"HELL MORGAN'S GIRL"

is clever—sparkling—and gripping. Its tense moments are so powerful that the audiences are carried right into the action of the picture. No one can see the play without feeling absolutely satisfied with every inch of the film—many will want to see it again.

What "Hell Morgan's Girl" has done for hundreds of Exhibitors it will do for you. Don't pass it but BOOK IT TO-DAY.

Write or wire your nearest BLUEBIRD Exchange, or

BLUEBIRD
PHOTOPLAYS, Inc.
1600 Broadway
New York



What are you doing toward arousing your patrons to the need of America for whole-souled patriots? Are you booking timely, patriotic photodramas? If you are doing your bit in this manner, BOOK "EAGLE'S WINGS"—it is the noblest drama ever written. It does not depend upon any form of fakery to "get over." Its story is a powerful story that has the

Support of the Daughters of the American Revolution

also the endorsement of all patriotic societies—enthusiastic praise from high government officials—and all who have seen it.

"The Eagle's Wings" is a SPECIAL PRODUCTION. It pulls record-breaking crowds wherever shown. It is just as powerful an attraction on REPEAT BOOKING as it is on the first night's showing. Book it through your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY, NEW YORK.

"NEARLY A QUEEN."

Joker Comedy.

By ALLEN CURTIS.
Scenario by Tom Gibson.
Produced by Allen Curtis.

CAST.

Belinda	Gale Henry
Felix	Milton Sims
Stranger	Charles Haefli.

"BRING her into the house, we will care for her."

"She will be a beautiful girl."

"And we will treat her as our own——"

It is the morning of a terrible storm off a lonely island. A baby girl has been washed ashore and is adopted by an island couple.

Grown to womanhood, there comes into her life a stranger who tells her that she is the daughter of kings, that she has a palace and wealth awaiting her. Felix, her honest lover, is forgotten as she makes mighty plans to go at once to her throne. But—she has reckoned without the cupidity of the stranger. He plans to get rid of the princess and thus have the throne all to himself. His two accomplices lure the fair princess aboard their boat and while in midocean, tie her up in a sack and dump her overboard. Felix, however; has been a stowaway aboard and overside he goes after his beloved.

He manages to get her to shore and freed from the sack when the stranger and his crooks again come upon them. He is bested in the fight and Belinda the near-princess is taken away, this time to be burned. She is tied securely in an abandoned cabin and the place set afire. Felix recovers and tries to put the fire out, but before he can succeed, is himself made a captive by the plotters and Belinda is left to perish.

Felix's little dog, however, comes to the rescue and frees Felix who is amazed to find the cabin already a heap of ruins and his Belinda nowhere in sight. Nothing daunted, however, he digs in the embers and soon finds her, miraculously unharmed. She is still the "Queen" and instead of winning commendation, he gets nothing but abuse. Trying to explain, he follows her back to the village where they come upon the stranger explaining that a mistake has been made, that he himself is the King. The "King" then spies Belinda again and she is once more set upon, but this time Felix defends her valiantly. The fight is interrupted by the arrival of a couple of guards from a neaby asylum. They take Napoleon, "ne the King" away with them, explaining to Belinda that his mania seems to be thrones.

"Ain't she just the picture of a queen?"

Of course poor Belinda is the laughing stock of the place on account of the airs she put on when she believed herself of Royalty. But Felix gets on the job and once more they are happily re-united.

"The Voice on the Wire"

15 Weeks of Gripping Action

"The Voice on the Wire" keeps them coming back every week. It holds their interest—it enthralls—each episode has a kick that makes the fan want to see the next installment.

Ben Wilson
Neva Gerber
Jos. Girard

Directed by STUART PATON

"The Voice on the Wire" is from the novel of the same name, written by Eustace Hale Ball. It has had an immense popularity wherever shown. It is just as strong a crowd-puller to-day as when first released. All you need to do is to book it and get the big ad book. For within this book you will find all worked out for you all the ads—all the stunts—all the teasers—novelties—banners—everything worked out in a straight, logical, business-like manner. Get in touch with your nearest Universal Exchange and arrange for YOUR booking, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

15 Weeks of Thrills

"The Pullman Mystery"

Nestor Three Reels—Released Week of September 17.

Sweet little Molly Malone is loved by Hayward Mack; they are married. Hayward secured a position in the West and takes his bride. Larry Peyton has a quarrel with his employer, a wealthy mill owner, and while they are struggling the employer is stabbed. Before the police can arrive Larry makes his escape. He boards a moving train headed for the West and sneaks into a stateroom in which he finds the body of a man who has shot himself. Larry assumes the personality of the dead man. He presents a letter the dead man carried to the same firm that has engaged Hayward. Larry falls in love with his employer's daughter; she returns his love. Hayward also loves the girl and is tired of Molly. In the denouement Larry is cleared through the death of a fanatic who confesses that he had committed the murder.

"IN THE CLUTCHES OF MILK"

By Craig Hutchinson.

Scenario by C. B. Hoadley.
Produced by Craig Hutchinson.

CAST.

Max	Max Asher
His niece	Gladys Tennyson
Dick	Chester Bennet

"No, you hound, you cannot have her—ne—ver!"

"But—dear sir, I love her—oh—I love her very, very dearly."

"Love—joke that! Go from my sight—get out before I get you—paste you——"

Thus classically, Max refuses to let his niece marry Dick, because he says Dick is not a moral fellow like him, Max. Max now proceeds to make love to the maid, but a letter threatens to beat him up for being a "woman-chaser."

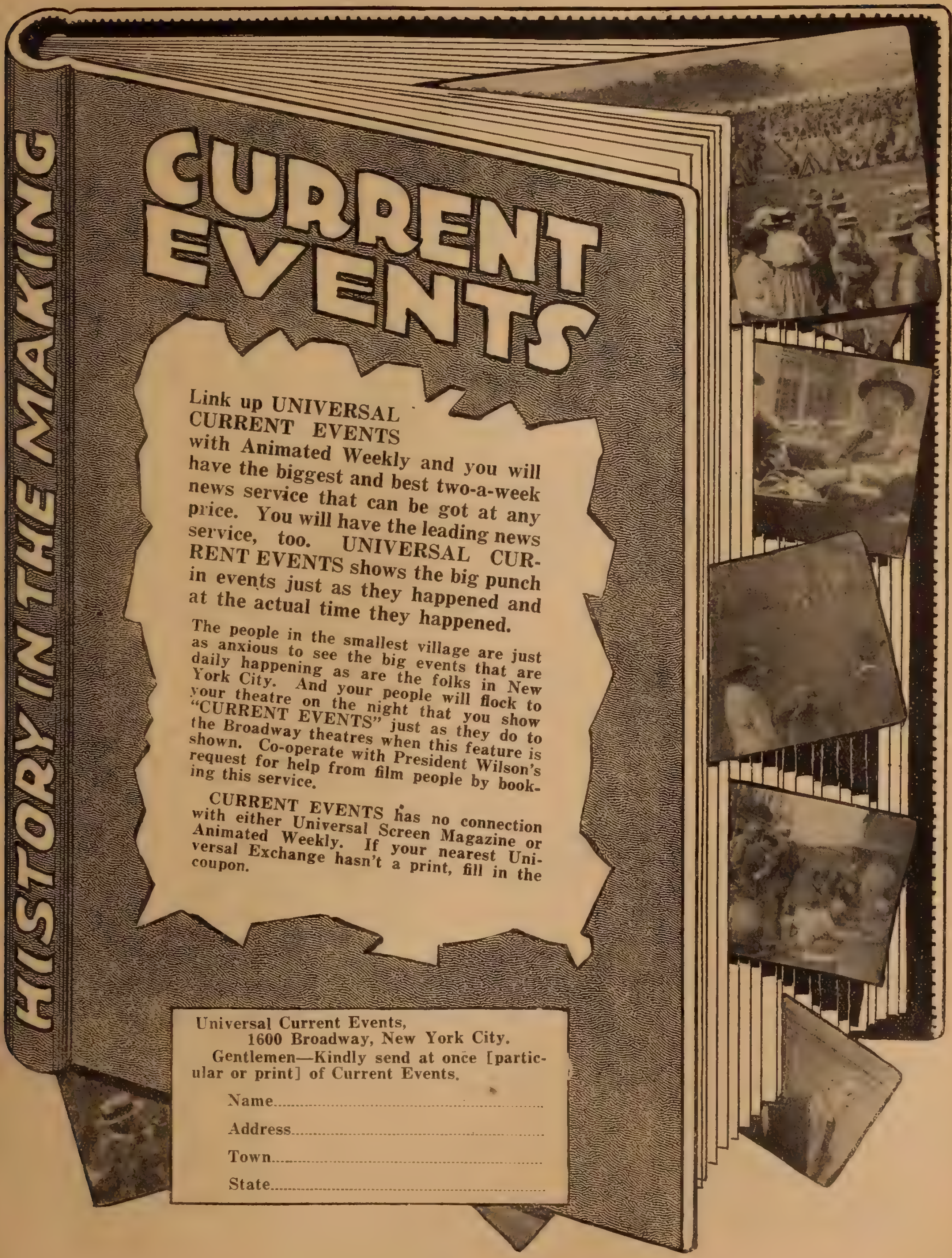
Dick arrives and is told that the niece can't marry him, so he decides to kill himself and rushes to the drug store for poison, the bottle of which he brings to show the girl. Meanwhile Max is getting very drunk and very flirtatious. Terrified at Dick's threat, his girl takes the bottle to tell Max about it. She, however, hides the poison, after tearing off the label and goes back to Dick. Max discovers the bottle of poison and takes a drink of it, which causes him to cough. The niece hears him coughing and rushes out. Seeing the bottle, she yells that Max has drunk poison. Dick is dumbfounded, Max rushes out of the house, partially dressed. He snatches a bottle of milk from a milk-wagon, but the milkman is disinclined to allow this theft and gives chase. A crowd finally carries Max to a doctor's house where the doctor prepares to use the stomach pump. But the drug clerk rushes in to tell them that he gave Dick the wrong stuff—ipecac instead of poison.

L-Ko

"Prairie Chicken"

Two Reels—Week Sept. 17.

Mert is fat and she is funny. She is a humdinger of a laff producer. As "THE Prairie Chicken" she comes to the effete east bringing her breezy Western atmosphere with her—starting a few things on the trip. She soon turns the refined quietness of auntie's domicile into a very busy place. Vin Moore does the directing under the supervision of J. G. Blystone, and Al Forbes helps Mert Sterling get the grins going.



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The people in the smallest village are just as anxious to see the big events that are daily happening as are the folks in New York City. And your people will flock to your theatre on the night that you show "CURRENT EVENTS" just as they do to the Broadway theatres when this feature is shown. Co-operate with President Wilson's request for help from film people by booking this service.

CURRENT EVENTS has no connection with either Universal Screen Magazine or Animated Weekly. If your nearest Universal Exchange hasn't a print, fill in the coupon.

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REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

AUGUST—
11—*Seeing Ceylon with Hy. Mayer*....(Travelaugh)
18—*Doing His Bit*.........................(Comic Cart.)
and *Algeria Old and New*..................(Scenic)
25—*Colonel Pepper's Mobilized Farm*....(Com. Cart.)
and *The Home Life of the Spider* (Ditmar's Ed.)

REX.

JULY—
12—**Three Women of France**.............(2-R. War Dr.)
Jack Mulhall-Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

JULY—
16—**"The Gray Ghost," Ep. 4, "The Fight,"** (2 R.)
23—**"The Gray Ghost," Ep. 5, "Plunder,"** (2 Reels)
30—**"The Gray Ghost," Episode 6, "The House of Mystery"** ....(2 Reels)
AUGUST—
6—**"The Gray Ghost," Episode 7, "Caught in the Web"** ....(2 Reels)
13—**"The Gray Ghost," Episode 8, "The Double Floor"** ....(2 Reels)
20—**"The Gray Ghost," Ep. 9, "The Pearl Necklace"** (2 Reels) with *Priscilla Dean, Eddie Polo and Emory Johnson.*
27—**"The Gray Ghost," Ep. 10, "The Shadow,"** with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*

VICTOR.

AUGUST—
3—**Where Are My Trousers?**..................(2-R. Com.)
Carter De Haven.
10—**Like Babes in the Woods**..........(2-R. Juv. Com.)
Violet MacMillan.
17—**The Brass Girl**................(2-Reel Comedy-Drama)
Matt Moore-Jane Gail.
24—**A Five-Foot Ruler**............(2-R. Comedy-Drama)
Carter and Flora Parker De Haven.
31—*Scandal Everywhere* ....(Comedy)

UNIVERSAL ANIMATED WEEKLY.

AUGUST—
8—*Animated Weekly, Vol. 2, No. 84*.............(News)
15—*Animated Weekly, Vol. 2, No. 85*.............(News)
22—*Animated Weekly, Vol. 2, No. 86*.............(News)
29—*Animated Weekly, Vol. 2, No. 87*.............(News)

UNIVERSAL SCREEN MAGAZINE.

AUGUST—
10—*Universal Screen Magazine. Issue No. 31.*
17—*Universal Screen Magazine. Issue No. 32.*
24—*Universal Screen Magazine. Issue No. 33.*
31—*Universal Screen Magazine. Issue No. 34.*

UNIVERSAL CURRENT EVENTS.

AUGUST—
4—*Universal Current Events. Issue No. 12.*
11—*Universal Current Events. Issue No. 13.*
18—*Universal Current Events. Issue No. 14.*
25—*Universal Current Events. Issue No. 15.*
SEPTEMBER—
1—*Universal Current Events. Issue No. 16.*

GOLD SEAL.

JULY—
31—Neal Hart in **"Right of Way Casey"** (3-Reel Western Comedy-Drama)
AUGUST—
14—**A Wife's Suspicion**......................(3-Reel Drama)
Betty Schade-Val Paul.
28—**The Winning Pair**..................................(3 Reels)
Ruth Stonehouse.

IMP.

JULY—
1—*A Double-Topped Trunk*..........................(Drama)
8—*The Girl In the Limousine*......................(Drama)
15—*Hatton of Headquarters*........................(Drama)

STAR FEATURETTE.

AUGUST—
9—**Mary in 'The Untamed"**.......................(2-R. Dr.)
16—**Cheyenne's Pal**.................(2-R. Western Drama)
Harry Carey.
23—**The Golden Heart** (2-R. Heart-Interest Drama) with *Little Zoe Rae.*
30—**Hands in the Dark**.............................(2-R. Drama)
J. W. Kerrigan-Edith Johnson.
and *Old French Towns*................(Short Scenic.)

BISON.

AUGUST—
21—**Squaring It**.......................(3-R. Western Drama)
Neal Hart-Janet Eastman.
SEPTEMBER—
1—**Jungle Treachery**................(2-R. Animal Drama)
Eileen Sedgwick-Fred Church.

L-KO.

AUGUST—
8—**The Little Fat Rascal**................(2-Reel Comedy)
Phil Dunham-Merta Sterling.
15—**Rough Stuff** ....(2-Reel Comedy)
Dan Russell-Gladys Varden.
22—**Street Cars and Carbunkles**................(2-R. Com.)
Bob MacKenzie, Eva Novak and E. Barry.
29—**Props, Drops and Flops**....................(2-R. Com.)
Gladys Varden, Walter Stephens, Bert Roach and Ray Griffith.

BUTTERFLY.

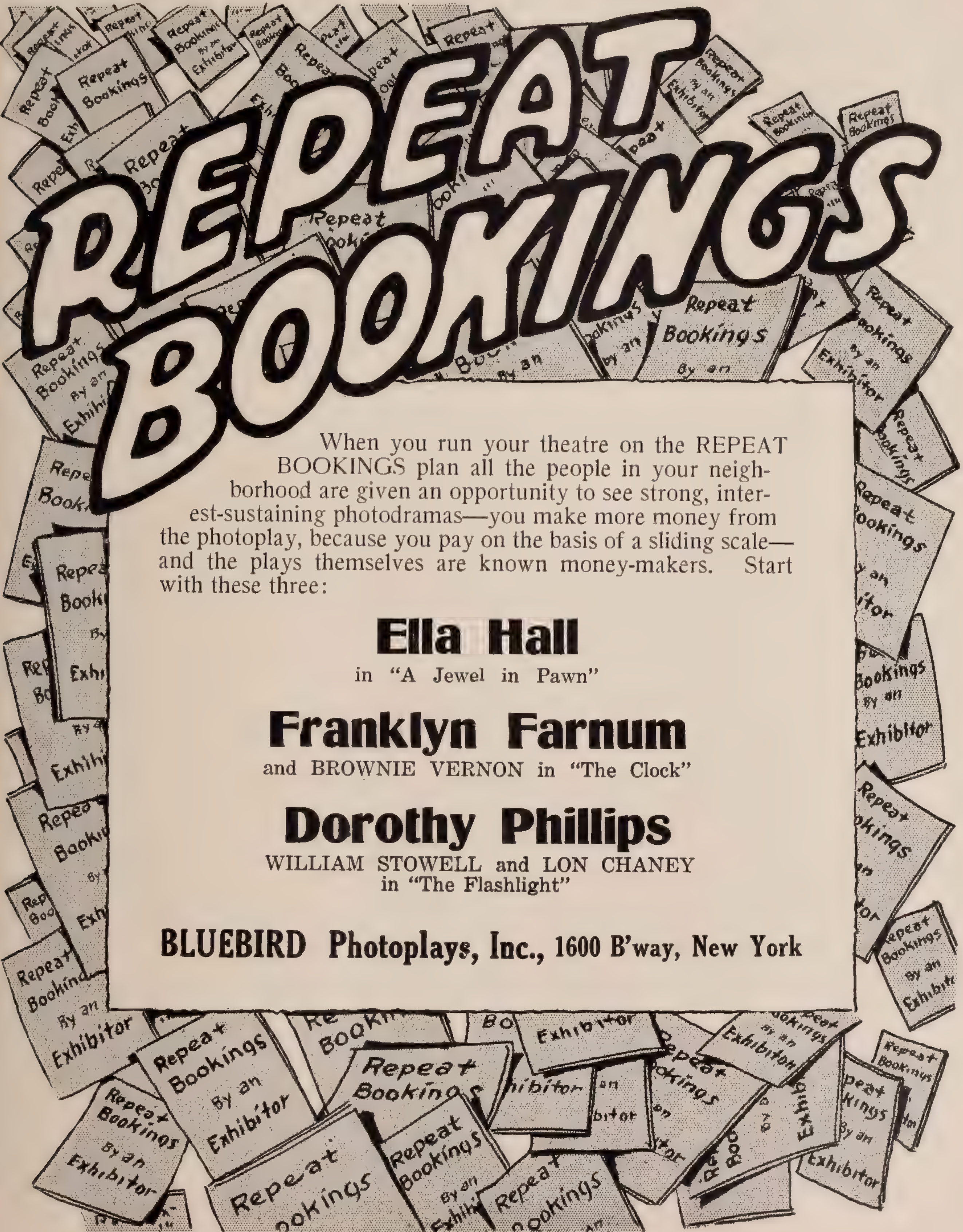
AUGUST—
13—**Jack Mulhall in "The Midnight Man"** (5 Reels)
20—**The Lair of the Wolf**..............................(5 Reels)
Dona Drew, Gretchen Lederer and Joe Girard.
27—**Harry Carey in "Straight Shooting"**.......(5 R.)
with Molly Malone.

JOKER.

AUGUST—
23—*Behind the Map*....................................(Comedy)
25—*Mrs. Madame Manager*........................(Comedy)
30—*Why They Left Home*..........................(Comedy)
SEPTEMBER—
1—*Busting Into Society*.............................(Comedy)

NESTOR.

AUGUST—
7—*The Love Slacker*...................................(Comedy)
14—*The Rushin' Dancers*............................(Comedy)
21—*Move Over* ....(Comedy)
28—*The Night Cap*......................................(Comedy)



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When you run your theatre on the REPEAT BOOKINGS plan all the people in your neighborhood are given an opportunity to see strong, interest-sustaining photodramas—you make more money from the photoplay, because you pay on the basis of a sliding scale—and the plays themselves are known money-makers. Start with these three:

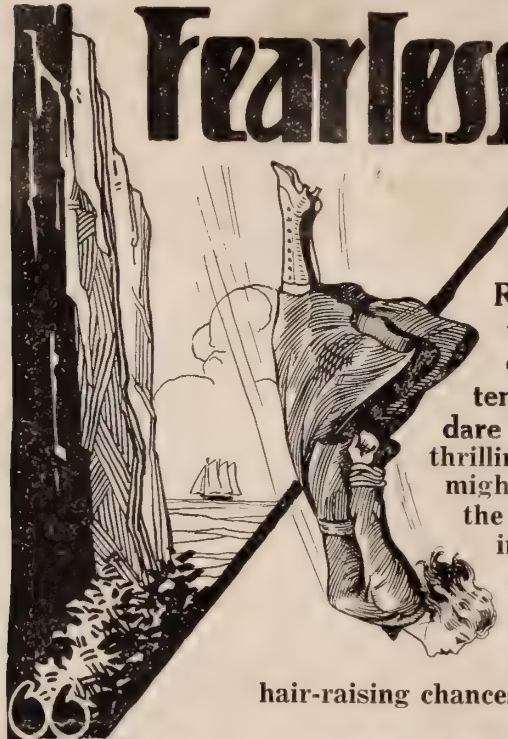
Ella Hall
in "A Jewel in Pawn"

Franklyn Farnum
and BROWNIE VERNON in "The Clock"

Dorothy Phillips
WILLIAM STOWELL and LON CHANEY
in "The Flashlight"

BLUEBIRD Photoplays, Inc., 1600 B'way, New York

Fearless MARIE WALCAMP



Marie Walcamp's work in the new serial, "The Red Ace," will make the fans gasp and quiver with an intense excitement. Her dare-deviltry in each thrilling scene grips as mighty few plays, both on the screen and the speaking stage, have the power to grip. Your patrons will wonder why she hasn't been killed in some of the hair-raising chances she takes in

"The RED ACE"

No "dummy" is used in any of the scenes—Miss Walcamp actually "pulls off" the punches in person.

15 Weeks of Amazing Thrills

Without any "ifs" or "ands" book this winner on our advice. It's a sure money-earner. Take our word for it and book it. It's a bear of a serial. Get in immediate touch with your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

Book "The Gray Ghost" with
Priscilla Dean
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Emory Johnson
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Directed by Stuart Paton
The first and only Sat. Eve. Post serial story ever filmed

"The Gray Ghost" Has Been Booked for the Entire Marcus Loew Circuit

It's a Big Hit—That's Why

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"FLIRTING WITH DEATH"

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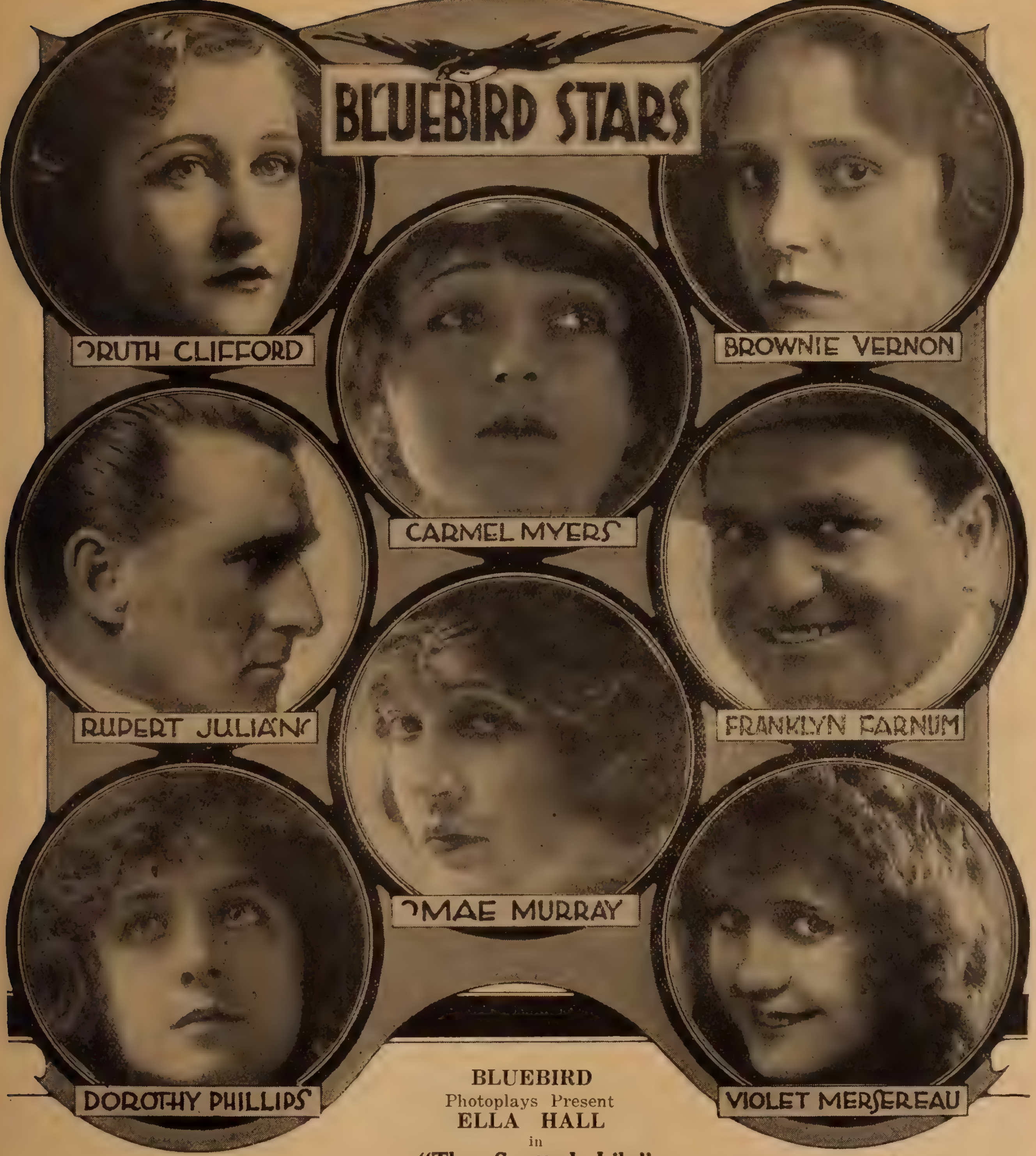

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Photoplays Present
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"The Spotted Lily"

with
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Production by Solter. Story by Fred Myton and J. Grubb Alexander. A luminous story of a little French girl who drank deeply from the bitter cup of sacrifice and found the dregs sweeter than nectar.

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BLUEBIRD Photoplays, Inc.,
1600 Broadway, New York.

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The Man Who Never Failed a Friend

HARRY CAREY

in

"The Secret Man"

with

EDITH STERLING and ELIZABETH JANES.

Directed by JACK FORD

Story by George Hively

How an escaped Western convict redeemed himself by sacrificing his chances for freedom to save a child's life. . . . . Book thru any Butterfly Exchange, or direct from UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

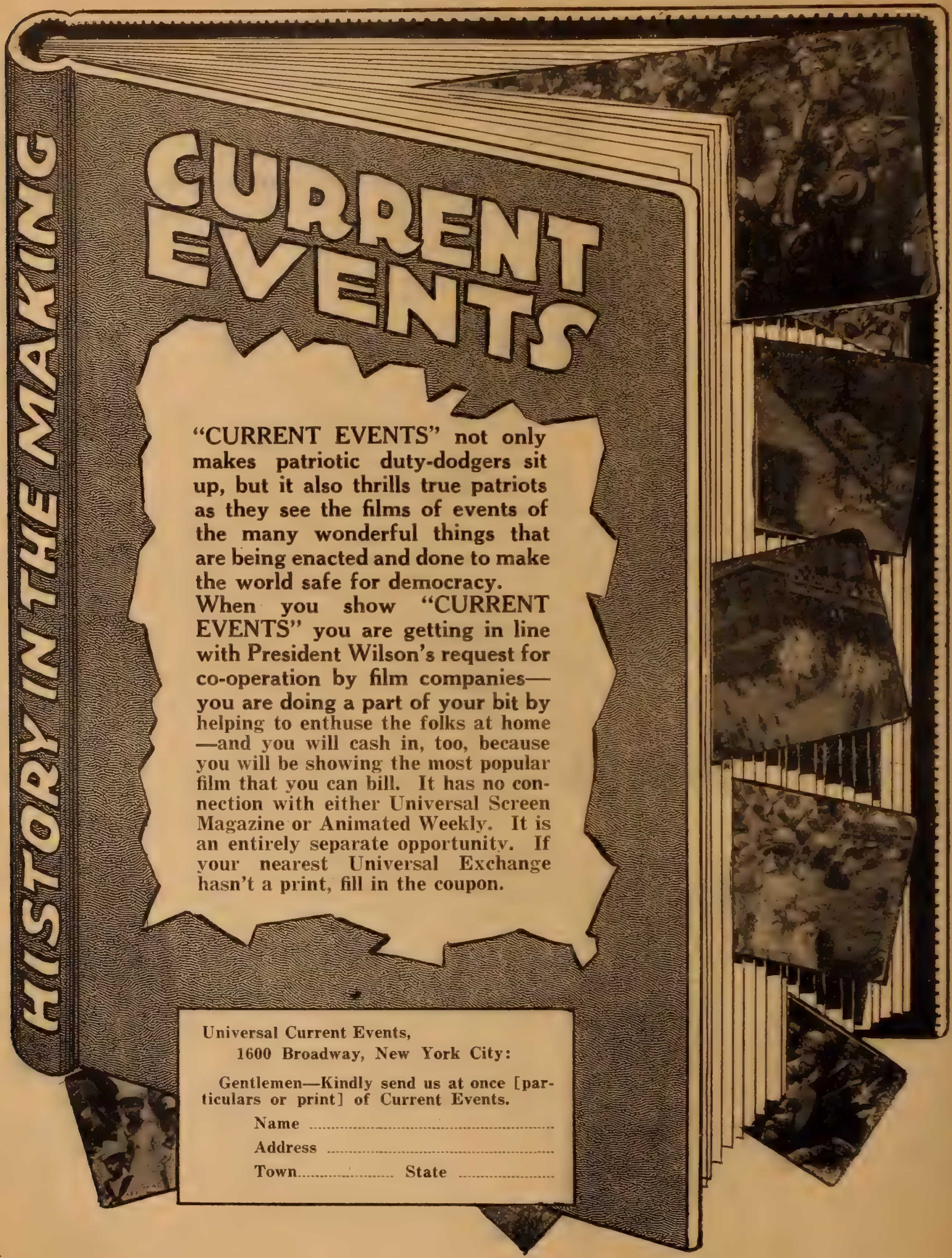
BUTTERFLY PICTURES PRESENT

RUTH STONEHOUSE

"THE EDGE OF THE LAW"

THE FORCEFUL STORY OF A GIRL WHOSE BETTER NATURE CONQUERED—STORY BY **MAUDE PETTUS**, DIRECTED BY **L. W. CHAUDET**

BOOK THRU ANY **BUTTERFLY** EXCHANGE, OR DIRECT FROM **"UNIVERSAL" FILM** MANUFACTURING CO. 1600 BROADWAY, N. Y. C.



"CURRENT EVENTS" not only makes patriotic duty-dodgers sit up, but it also thrills true patriots as they see the films of events of the many wonderful things that are being enacted and done to make the world safe for democracy.

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Gentlemen—Kindly send us at once [particulars or print] of Current Events.

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Neva Gerber
Joe Girard

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YOUR
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⁂

Jewel productions, Inc. is not a producing concern. Its sole business is to market fine pictures. It will buy negatives outright or it will book them for the producer on percentage solely on the basis of merit.

⁂

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❧

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❧

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❧

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112 Prospect St.
In Portland, Ore.—Jewel Productions
401 Davis St.
In San Francisco—Jewel Productions
121 Golden Gate Ave.
In Omaha—Jewel Productions
1504 Harney St.
In Los Angeles—Jewel Productions
822 S. Olive St.
In Canada—State Rights Features
106 Richmond St., W.—Toronto

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If there is no Jewel Office as yet in your territory, address requests for bookings to the nearest office in the foregoing list or else write direct to the Home Office of Jewel Productions (Inc.) at 1600 Broadway, New York City. We are opening other offices as rapidly as possible and will advertise them from time to time.

❧

We will not bore you with extravagant statements about our pictures. We THINK we have bought the best the market affords. We will stand or fall on their merits and on whether you think our judgment is good.

Mae Murray The Adorable

AN addition to the Bluebird aviary was announced in the last edition of the Weekly. Mae Murray arrived at the Coast studio and began work on her first Bluebird picture, under the direction of Robert Leonard. "Princess Virtue" is the name of it, an adaptation of Louise Winter's magazine story, and it is said to give the star remarkable opportunities.

Though she is a Bluebird of only a few weeks standing, Miss Murray needs no introduction to the picture public. She has established herself among the leaders of the profession, and as the heroine of several productions by a well-known manufacturer, she attained stellar rank in record-breaking time. The association of Miss Murray with Mr. Leonard is not a new one. It was he who directed the State Rights feature, "The Mormon Maid," in which she was starred, and in which the work of both of them aroused enthusiastic comment. Every facility will be offered to Mr. Leonard at the Bluebird studio, to which he is anything but a stranger. His pictures produced for this company with Ella Hall are by no means forgotten, and he is reckoned among the leading directors of the day. The star and her director work together perfectly. They understand each other, and play into each other's hands in ideal manner.

At the time that Miss Murray signed her Bluebird contract, she conceived the idea of a gigantic letter of congratulation, to be sent, signed by a million Americans, to General Pershing, the Commander-in-Chief of the U. S. forces in France, as a testimonial of their admiration for the manner in which the advance guard of the American army had performed its first task—getting there. The idea "caught on" immediately, and literally millions of signatures to the Letter of Cheer, as it was officially called, poured in. When completed, the names of many of the most distinguished men in America were to be found there. The letter was bound in handsome form, and sent on its way across the ocean to the General, and Miss Murray's splendid idea was fulfilled to her complete satisfaction.

Before the screen was adopted as her medium, Miss Murray was well known as a dancer, and she has no intention of letting us forget the fact that she was on the topmost rung of that ladder, when she decided to begin all over again and climb another. Though she agrees with Mr. Leonard that dancing per se has no place on the screen, she will probably give examples of her beautiful art in some of her releases. But it is perfectly evident to a discriminating audience that she has been trained in homogeneous and beautifully related gestures and movements of the body. She could not be ungraceful if she tried.

The portrait on this page is a sketch from life by the famous artist, James Montgomery Flagg. The original is one of Miss Murray's treasured possessions, and she considers the

(Continued on page 26.)

The Last of the Night Riders....

By Jack Cunningham and Grant Carpenter.
Scenario by Karl Coolidge.
Produced by Henry McRae.
Featuring Eileen Sedgwick and Fred Church.

BUT the raiders, after setting fire to the company's warehouses, in which was a year's supply of tobacco, made off in the darkness, and the posse has been unable to find trace of them."

Jim Hoyle, an independent tobacco grower, is reading to his wife, when Bob Pritchard, his friend the sheriff, with his son Ted, rides into view. The two men continue the discussion of the raids of the Night Riders upon the company's property, while the two young people, Jim's daughter Sue, and Bob's son Ted, wander away into the garden, where Ted asks the all-important question. They return to find their fathers quarreling bitterly, and to hear Jim say: "The Riders are perfectly right, and I'm going to join them one of these fine nights." Bob is furious, calls his son, angrily tells him to have nothing more to do with the Hoyles, and rides away.

As summer approaches, the raiders increase their activities. Bob overhears two of them whispering; one says, "Felton Woods this afternoon at four." Bob determines to investigate.

Meantime, Ted rides near the Hoyle home and whistles for Sue, who quickly goes to him, her father being away. While the two young people are talking, Orrin Black, a neighboring grower, sees them and informs Jim. Jim is furious and raves at Sue, while Black stands trying to get her attention but she completely ignores him.

Bob creeps near enough to the group of men, among whom are Jim and Black, to hear them say: "To-morrow night at the entrance to Box Canyon." Bob gathers together his deputies, instructing them not to fire until the raiders have passed into the canyon, where the deputies can hold them there until morning.

That night, when the raiders are cornered in "The Box," Ted

(*Continued on page 31.*)

The MOVING PICTURE WEEKLY

Vol. 5. NEW YORK, SEPTEMBER 8, 1917. No. 4.

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.

Published Weekly by the

Moving Picture Weekly Pub. Co., Inc.

Editorial Offices................1600 Broadway, N. Y.
Publication Offices................409 Pearl St., N. Y.

PAUL GULICK..Editor
M. WINKLER..................................Music Editor
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BURTON RICE....................................Paris Artist

Subscription Price, $3.00 a year; Foreign, $3.50; Single Sopies, 10c.

Advertising Rates on Application.

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Too Much Women
A Run For His Money
The Blood of Gladness
The Mercy Stroke
The Getaway
The Fighting Chance
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A Prairie Chicken

L-KO KOMEDY IN TWO REELS.

Directed by Vin Moore.

Featuring Merta Sterling, Kathleen Emerson and Al Forbes.

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"SENDING my daughter to you for visit. Arrives 3 p. m. to-day. Hank."

Mrs. De Coin languidly read this telegram and passed it to her daughter, also languid, and her son, languidest of all.

"A sweet little country maid, I presume. My brother has made a fortune, however, and possibly she would do for Algernon when you are married to the Count," she drawled, and her daughter smothered a slight yawn and tapped her pearly teeth with her alabaster fingers.

About 3 o'clock there was a frightful disturbance in the driveway, and an auto appeared, upon the radiator of which was perched a striking figure, in wide brimmed hat, chaps and flannel shirt, with a big gun in each hand. It was brother Hank's lovely daughter, who had shot up all the traffic cops in her triumphant progress from the station to her aunt's home. Mrs. De Coin and Kathleen were horrified, but Al found a strange attraction in the apparition. He watched her with admiration as she shot at the feet of the butler, who was carrying her bags.

They made her put on civilized clothes, but she insisted upon wearing her guns over them. She slept on the floor and insisted upon Al's giving her a ride on the tea-wagon.

Count Notta Cent was arranging for the kidnapping of Kathleen while she was joy riding. Mert saw the affair from her room. She dropped from the balcony onto her horse and chased the machine. Catching the branch of a tree, she swung off it into the car, beat up the Count and rescued the girl. The delighted mother could no longer withhold her blessing from the couple, Al and Mert, and it was planned to celebrate the engagement with a ball.

A barefoot dancer was engaged as entertainer. Mert, at first shocked, then decided to draw attention to herself by dancing with the butler, who was detailed to hold up her train. She landed the poor man in the fountain, and, tiring of her hoopskirts, rushed upstairs to put on her chaps. Mrs. De Coin, in the meantime, catches her servants robbing the safe. A chase follows the cry of "Stop thief!" all the way to the roof The thief drops the jewels down a gutter pipe and they fall into Mert's lap. She gives chase, too, and finally catches the man on the edge of a drawbridge just going up in the air. She roped him, pulls him down, restores the jewels to her aunt, and plunges the thief into the river, where he finds a watery grave.

TWO STARS INJURED IN SERIAL-MAKING

A SERIAL star's life is a hazardous affair, both on the screen and off it. We watch the astonishing stunts that they are called upon to perform as the episodes of the latest thriller are unfolded before us, and if we think about the making of them at all, we say to ourselves, "Oh, well, of course, it looks frightfully risky, but all that sort of thing is faked, you know, and the actors are really not in the least danger."

"Plenty strong enough to work, Jack," says Marie.

The stars of the two serials at present in the making at Universal City receive such comments on their work with loud and ironical laughter. At the present moment Marie Walcamp, the heroine of the coming "Red Ace," and Priscilla Dean, heading the cast of the nearly completed "Gray Ghost," are both nursing broken bones as the result of attempting almost superhuman feats for their serials.

Priscilla Dean of "The Gray Ghost."

It is a curious thing that the accident to Miss Walcamp should be a repetition in reality of a mimic one which was staged in "Liberty." As the heroine of that extraordinary performance she was shot in the arm—for the exigencies of the story—and appeared with it in a sling through several chapters of the serial. "The Red Ace" had gone no further than the fourth installment, when, as Virginia Dixon, she broke her arm in earnest, and this is how it happened:

There is a strange character in the story—a creature half human, half beast, of enormous strength—whose habit it is to wait in tree tops and drop upon the unsuspecting passer-by. The villains of the piece seem to manage to control its movements, and when the intrepid Virginia eludes capture, they send the monster after her. She is riding under a tree when the great furry arms reach down, drag her from the saddle, and snatch her up into the branches. There, high above ground, ensues a battle royal, and Miss Walcamp is a tremendous fighter and more than held up her end of the quarrel. In the midst of one of the most exciting scenes ever recorded on the celluloid, she lost her hold on the branch, and fell to the ground, with the "monster" on top of her. Both were picked up unconscious and rushed to the hospital. Here it was discovered that the heroine had sustained a broken right wrist, while the actor who played the weird creature got off with painful bruises.

Miss Dean's accident also happened in front of the camera. She varied the monotony by smashing her left arm, in the attempt to escape with the hero, Emory Johnson, from "The House of Mystery" in "The Gray Ghost." The pair fell through a trapdoor into a cell about eight feet below. It was planned that they should land on their feet, but something went wrong, and both fell heavily. Miss Dean landed with her left arm doubled under her and all her weight on it.

The doctor's verdict was "One month." But serial stars don't pay much attention to doctors. In less than two weeks both the young women were back on the job. Miss Dean has made her appearance in several episodes with her arm in a sling. She was urged by Stuart Paton, her director, and Henry McRae, Manager of Production at Universal City, to take a longer leave of absence, but she knew that time and serials wait for no man, and she did not wish to handicap the production more than she could help. So back she came to work, in spite of the fact that the mending bones had to be broken again

(Continued on page 21)

SCENES FROM THE
BUTTERFLY PICTURE

Ruth Stonehouse
IN
"The EDGE of the LAW"

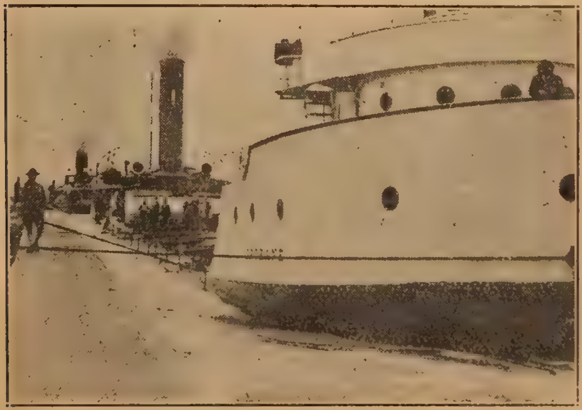
SCENES FROM UNIVERSAL ANIMATED WEEKLY

Armour Co. ice plant burns—Round Lake, Ill.

British recruits from America—London, England.

Teaching soldiers to cook—New York City.

Princeton warriors charging dummies. Princeton, New Jersey.



Wreck of grain steamer "Spokane"—Sault Ste. Marie.

Welcoming Japanese envoys—Washington, D. C.

ANIMATED WEEKLY, NO. 87.

Fighting Sixty-Ninth has 25,000 Callers. — Famous Irish-American regiment from New York, now the 165th, plays and prays on its first Sunday at camp.—*Camp Mills, L. I.*

Marine "Masked Ball" Prepared For Sea Wolves.—Submarine chasers built by United States for France invisible at a distance.—*An American Navy Yard.*

Opera Star Sings To Troops.—Governor Edge introduces Miss Anna Case to Jersey Guardesmen.—*Sea Girt, New Jersey.*

Armour Co. Ice Plant Burns.—War plot suspected in $500,000 fire at largest ice plant in world.—*Round Lake, Ill.*

British Recruits From America.—Major-General Sir Francis Lloyd commends patriots in review on Horse Guards' Parade.—*London, England.*

Review of Princeton University Warriors. — Brigadier-General Chas. W. Barber inspects student soldiers.

3,000 Car Strikers Parade With Wives and Babies.—Plea for "Living Wage" makes one of the most spectacular labor demonstrations ever held.—*San Francisco, California.*

Wreck of Grain Steamer 'Spokane."—Loaded with wheat, big freighter collides with pier and sinks.—*Sault Ste. Marie, Mich.*

Making Comfortskits For "Sammies."—Red Cross nurses preparing to ship boxes to U. S. soldiers in France.—*Pittsburgh, Pa.*

Teaching the Soldiers to Cook.—Public school instructor volunteers four days a week to educate 22nd engineers in culinary art.—*New York.*

Welcoming Japanese Envoys At Capital. — Secretary Lansing and other officials cordially greet Baron Ishii and the Imperial War Mission.—*Washington, D. C.*

Cracks of the Racket Play Patriotic Tennis.—War turned the National Championship Tournament into a brilliant exhibition benefit for the Tennis Ambulance Sections in France.—*Forrest Hills, L. I.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

"MOTHER O' MINE" IN TORONTO.

"MOTHER O' MINE," the beautiful Bluebird Extraordinary, was the headline attraction for the week of August twenty-seventh, at Shea's Hippodrome, in Toronto, Canada. It was extensively advertised with the caption, "A Man's One Best Friend—Mother"; and during three showings of the picture, two in the afternoon and one in the evening, a well-known tenor, Mr. John T. Fiddes, sang "Mother o' Mine." The idea of having a vocalist sing the song which contains the very essence of the picture is such a good suggestion for putting over this wonderful Bluebird that it is given here.

CURRENT EVENTS, NO. 17.

For Immediate Service In France, West Point Graduates 152 Fighters.—Secretary of War Baker reviews them and presents diplomas and stirring advice.—*West Point, N. Y.*

Kiddies and Khaki Combine In Patriotic Pageant at Jersey Resort.—War turns the famous annual baby parade into a brilliant military fete.—*Asbury Park, N. J.*

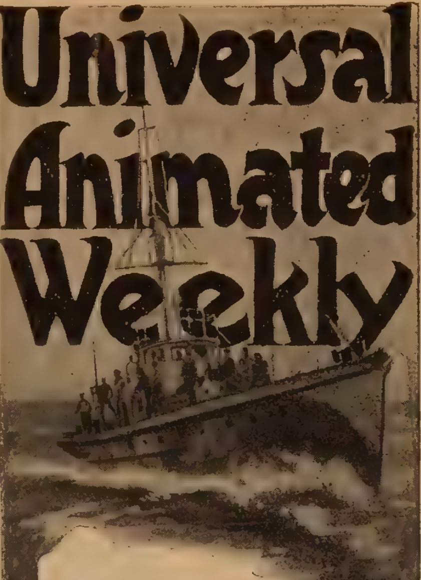
It's Never Too Late for Bathing Suits—In Chicago.—Here are the new fall styles in—ah—dimples and near-the-water costumes.—*Chicago, Ill.*

Sub-Title.—President Wilson's Chicago double, whose name is Westphall, assisted Miss Columbia in reviewing the revelations.

"Good Luck, Boys! Good-Night, Kaiser Bill!"—Two million New Yorkers yell wild farewells to 30,000 guardsmen marching off to the front.—*New York City.*

Sub-Titles.—The city's $50,000 farewell dinner to the 30,000 at Van Cortlandt Park. There was turkey and fixin's for all. Mrs. Charles E. Hughes, Mrs. Cornelius Vanderbilt, Jr., and Mrs. John Purroy Mitchel saw to it that things ran smoothly. Tramp, tramp, tramp! The boys are marching, keen to fight for Liberty. Major-General O'Ryan, Division Commander, and his staff, leading the parade. Colonel Cornelius Vanderbilt, commanding the 22nd Engineers. Fifth Avenue was a cheering turmoil. At the reviewing stand—Governor Whitman, Theodore Roosevelt and Mayor Mitchel. Full of pep, the lads seemed eager to get into the game at once. The emblem of their hearts. And they'll play a star part in making this world safe for Democracy. A field supply train, seen from the Flatiron Building. Did they want a drink? They did. They got it. Beware! The Sammies are coming! "Good-by, New York—till we meet again!" "The object of this war is to deliver the free peoples of the world from the menace and the actual power of a vast military establishment controlled by an irresponsible government, which, having secretly planned to dominate the world, proceeded to carry the plan without regard either to the sacred obligations of treaty or the long established practices and long cherished principles of international action and honor; which chose its own time for the war; delivered its blow fiercely and suddenly stopped at no barrier of law or mercy; swept a whole continent within the tide of blood of not the soldiers only, but the blood of innocent women and children also, and of the helpless, of the poor—and now stands balked but not defeated, the enemy of four-fifths of the world."

From President Wilson's reply to the Pope.



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Gentlemen—Send me at once full particulars Weekly Service of Universal Animated Weekly.

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Address ....

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BLUEBIRD PHOTOPLA

By

E. J. CLAWSON.

Produced by Rupert Juli
with a wonderful cast.

Rupert Julian in "The Mysterious Mr. Tiller' with Ruth Clifford and Wedgewood Nowell:

STROLLING through Lester street, at midnight, Prentice Tiller is startled by a dull, jarring detonation coming from No. 218. At almost the same moment an elegantly dressed young lady (whom Tiller could not help observing was a rarely beautiful girl) runs down the steps, followed by two men who leave her and run away. Tiller follows the girl, coming upon her in a "blind alley" into which she has fled. Tiller offers to escort the girl to safety, and goes with her to another street in the vicinity, when the girl excuses herself, asking Tiller not to spy upon her.

When the girl sees Tiller peeking around the corner

CAST.

Clara Hawthorne	Ruth Clifford
Prentice Tiller	Rupert Julian
Ramon Mordant	Frank Brownlee
Stephen Pitt	Wedgwood Nowell
O'Meara	Harry Rattenberry
Rosario	E. A. Warren

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while she is talking to a suspicious-looking man, she returns and chides her escort for not keeping his word. Tiller then invites the girl to a cafe, for the purpose of getting from her some explanation of her mystifying conduct. The girl tells her story—in effect that she had arrived the day before from England, to join her fiance whom she had not seen for two years. Met at the steamship by strangers, they took her to No. 218 Lester street.

To her surprise she learns that her fiance has, since they parted, joined a revolutionary society and is now a dynamiter. Upon trying to escape from the Lester street house the girl had accidentally disturbed some chemicals, and in the excitement of the explosion that followed she had fled. Tiller accepts her story with a grain of salt, but accedes to her request to deliver, for her, a letter to a lady with whom she wishes to communicate. When Tiller reaches the address indicated on the envelope, he finds the house apparently vacant. But he knocks vigorously at the door until a man appears, takes the letter and says he is the "Miss Smith" addressed.

The contents of the missive alarms "Miss Smith," and the man rushes from the house, leaving Tiller alone in the empty reception room. When Tiller sees policemen hurrying toward the house, he makes his escape through the back yard. Once in the street Tiller sees "Miss Smith" enters a taxi and decides to follow. There has been announcement of a brilliant reception at the Hawthorne residence and Tiller is astonished to see "Miss Smith" enter that stately mansion.

For some time there has been at No. 218 Lester street, a frequent visitor known only as "The Face," so named because of the weird appearance of his countenance—a muscular contraction that makes him hideous to behold. He is a confidant of the band of criminals sheltered there, the leader being none other than Mordant, who has lately escaped from Paris, making his getaway with twin necklaces that he has smuggled into the United States.

Police are assigned to all society events and are at the Hawthorne reception. Tiller arranges to be a guest, receiving his invitation through mysterious influence. The girl of his Lester street adventure is there. Another guest is Mrs. Mont-Ferry, a distinguished matron who wears at her throat a necklace of great brilliancy. The girl of Tiller's adventure also wears a necklace.

When the jewels Mrs. Mont-Ferry wears are stolen from her neck, Tiller is accused of the theft. A search discloses a necklace Mrs. Mont-Ferry cannot identify. A few moments later the girl of Lester street secretly gives to Tiller, for "safe keeping," the necklace she has taken from her own throat—and Tiller departs with the twin strings of gems in his possession. The girl hurries to Police Headquarters and identifies herself as a Secret Service agent, disclosing the fact that she had all but captured the famous criminal, Mordant, when he escaped.

Tiller now proceeds to "clean up." On his information to the police Mordant is arrested at No. 218 Lester street (for Tiller is "The Face"). He calls upon the girl (who is Clara Hawthorne) and gives to her the evidence upon which she will get credit for the arrest, and then discloses his own identity as the Chief of the Secret Service.

Jacques Jaccard

A LIVE WIRE

JACQUES JACCARD — sounds like a countryman of Marshal Joffre, doesn't it? He isn't, though. For all his French name and ancestry, he is a straight American, and proud of it. He is a live wire as well, and one of the cleverest serial directors in the game. At the present moment, he is engaged upon his masterpiece, "The Red Ace."

Jaccard is the author and producer of "Liberty," the serial which delighted the regular fans and made thousands of converts to this form of screen entertainment. It is a fact that people who had disdained serials refused to miss a single episode. Marie Walcamp was the heroine of that success, and Marie Walcamp, directed by Jacques Jaccard, is the splendid combination which is putting over the new serial, "The Red Ace," in a manner which threatens the supremacy of their former triumph.

Jaccard claims New York as his birthplace, but he was educated in France. He came over to this country and got a job in stock. He rose rapidly to the position of producer, for he seemed just born for the job. After about four years of this, he deserted to pictures. He made the rounds—Universal, American, International, and then Universal again, where he really belongs. Jaccard is entitled to write "actor-author-director" after his name, for he has often taken part in his own productions. He adapted and produced the "Terence O'Rourke" series, with J. Warren Kerrigan, and he wrote and directed that State Rights feature, "Is Any Girl Safe?", which scored a big hit. "Liberty" was the crowning success of his career, until "The Red Ace" appeared to threaten it. As usual, he is working on his own story, the advantage of which is that he can take advantage of every happening in the course of production, which will put an extra punch into the picture. You just simply can't wait for the next chapter—and that feeling is the final test of success in a serial.

J. Warren Kerrigan in "The Right Man"

STAR FEATURETTE IN TWO REELS.

By E. M. McCall.
Scenario by William Parker.
Produced by Henry McRae.

"YOU think that you stand A No. 1 with her, but I tell you that I'm not out of the running." So says Frank Case, the cashier of the First National Bank, of which Edward Manley is president.

"I refuse to discuss any lady with you in a public place, and much less Miss Manley," answers Morgan Green, the teller, turning away from the threatening countenance of the cashier.

CAST.

Morgan Green	J. Warren Kerrigan
Frank Case	E. N. Wallack
Lillian Manley	Edith Johnson
Edward Manley	Harry Griffith
Fred Rose	Charles Cummings

Morgan Green, teller, and Frank Case, cashier, are both in love with Lillian, the daughter of the bank president, Edward Manley. She loves Morgan and promises to marry him, and while Manley is in favor of him, still he counsels them to wait until Morgan has a better position. Frank thinks there is a chance for him.

One day Frank, in revenge, tampers with a bundle of bank notes which are sent in for a factory payroll and leaves Morgan's knife beside the bundle. Later Morgan is accused of theft, and while he denies it, the evidence is so strong that he is thought guilty. Through the pleadings of Lillian, who believes him innocent, Morgan is only dismissed from the bank and he leaves for a ranch town near by.

Left with a clear field, Frank ingratiates himself with Manley. When the bank commissioners deliver the ultimatum that unless the capital of the bank is increased it will have to close its doors, Manley accepts the proffered aid of Frank. He then persuades Lillian that through a sense of obligation she should accept him as a husband. She finally consents, though she still loves Morgan.

Fred Rose, a bank messenger in the firm, knew of Frank's act in connection with the stolen bank notes. Threatening him with exposure, Fred compels Case to give him a vacation.

Fred feels that he must tell Morgan of Frank's act. It is now about noon, and the marriage of Frank and Lillian is to take place in three hours. With much evading of constables and farmer deputies, they at last reach the Manley home just in time to stop the wedding. A few hours later Lillian and Morgan are happily married.

Rawlinson about to make a flight with Aviator Unger for the coming Bluebird Photoplay, "Flirting with Death."

Auto and Air Feats In Bluebird Play

AN audience of more than one hundred and fifty thousand people saw the making of some of the scenes for the coming Bluebird, "Flirting with Death," in which Herbert Rawlinson and Brownie Vernon appear together again. These scenes, which included air-flights by Aviator Unger, for the picture, and some sensational auto-driving by Rawlinson, were made at Venice, California. The beach authorities had allowed Director Clifton to use their property for the Bluebird picture, and the unusually warm weather had drawn many thousands to the beach.

Rawlinson drove his car to the very edge of the pier, avoiding as if by a miracle the plunge into the sea. Then Unger looped the loop and made a startling dive over the heads of the crowd, from an altitude of five thousand feet. The camera caught both scenes, and they are incorporated into the picture which has more than the usual number of exciting incidents. The ending is particularly novel, for Rawlinson does a stunt with a parachute which is enough to test any one's nerve. Brownie Vernon is charming as the daughter of a small-town inventor. There is also a complete country circus in the first part of the picture, and some daring clambering about on moving freight cars by Rawlinson and MacQuarrie.

Brownie Vernon is perfectly charming as the inventor's daughter, who is a genius at making pie. She makes a raisin one before our eyes, which is enough to make any one's mouth water. Rawlinson and Brownie are working together in another picture called provisionally, "It's Up to You."

* * *

BUTTERFLY COMPANY SAVES ACTRESS' HOME.

DURING the making of the Butterfly Picture, "The Edge of the Law," Director Chaudet took the company, including Ruth Stonehouse, Lloyd Whitlock and J. Webster Dill, to Laurel Canyon near the home of Miss Stonehouse, to film several scenes. Some children playing on the edge of the canyon, managed to set fire to a cypress grove, and the flames spread rapidly down the hillside in the direction of the bungalow. There was a strong breeze blowing in the same direction, and very soon showers of sparks began to fall on the roof. Miss Stonehouse became much excited. She was wearing boy's clothes, for her part in the picture is that of a pickpocket brought up as a boy, and she insisted upon clambering onto the roof of her home, and playing the hose upon it until it was well soaked. Several times the shingles caught, but each time they were put out without damage.

Dill and Whitlock, who by the way has just been called to the colors, assisted her valiantly, but the flames were gaining headway, when they were fortunately turned by the green banks of a stream, not more than a hundred yards from the house. The company watched breathlessly as the fire approached them, and there were many sighs of relief when the flood of flame was turned. Others in the fire-swept district were not so fortunate as three beautiful homes in the neighborhood were destroyed, and one woman lost her life. Director Chaudet's great regret was that it was impossible to include the fire-scenes in the picture, "The Edge of the Law."

Scene from coming Butterfly, "The Edge of the Law."

EILEEN SEDGWICK BECOMES A BRIDE

CUPID is working overtime at Universal City. Almost every week comes the news, expected or unexpected, of a wedding among the player-folk of the picture capital. Molly Malone ran off with a minister's son right in the middle of a picture the other day. Peggy Custer, the little ingenue who boasts of being the grandniece of the great Indian fighter, married a cameraman. Betty Schade, who will be seen in the coming Butterfly, "The Edge of the Law," married a former member of Universal casts, Ernie Shields, who is now in training for service in France. Eddie Lyons' capture by Virginia Kirtley and the subsequent ultimatum of his old side-kick, Lee Moran, came over the wires about two weeks ago. The latest recruit to the ranks of matrimony is Eileen Sedgwick, the leading lady of Bisons, who plays in "The Last of the Night Riders," this week, and is the heroine of a thrilling two-reeler, which is soon to be released, and is called provisionally "The Lion's Lair!"

Eileen, who is known to her associates as "Babe," varied the monotony by marrying an assistant director, Justin McCloskey, who is helping George Marshall produce Western pictures with Neal Hart starring in them at the present time. McCloskey came to Universal City about a year and a half ago, and acted in the capacity of assistant to Burton George for a time. A romance between the director and the actress soon sprang up, which culminated the other day in a surprise wedding.

All the plans were kept a secret. But one afternoon, the bride and groom, accompanied by Marshall and Betty Schade, motored to San Gabriel, where Judge May performed the ceremony. Then they drove back again, and went to Los Angeles for a wedding supper. They said nothing about the ceremony to any one, but turned up for work with their respective companies the next day, as if nothing had happened. It was not until several days later that the secret leaked out.

Miss Sedgwick is unusually courageous, and her work with wild animals in Bisons is very remarkable. She was the heroine of that unusual Butterfly Picture, "Man and Beast," in which all the animal actors of the Universal zoo took part, and in which she made a hit, riding the big elephant Charlie. "The Lion's Lair" is a real thriller, and Miss Sedgwick has a fight with the villain on the very edge of a precipice which is something new in screen excitement.

Eileen Sedgwick the latest bride.

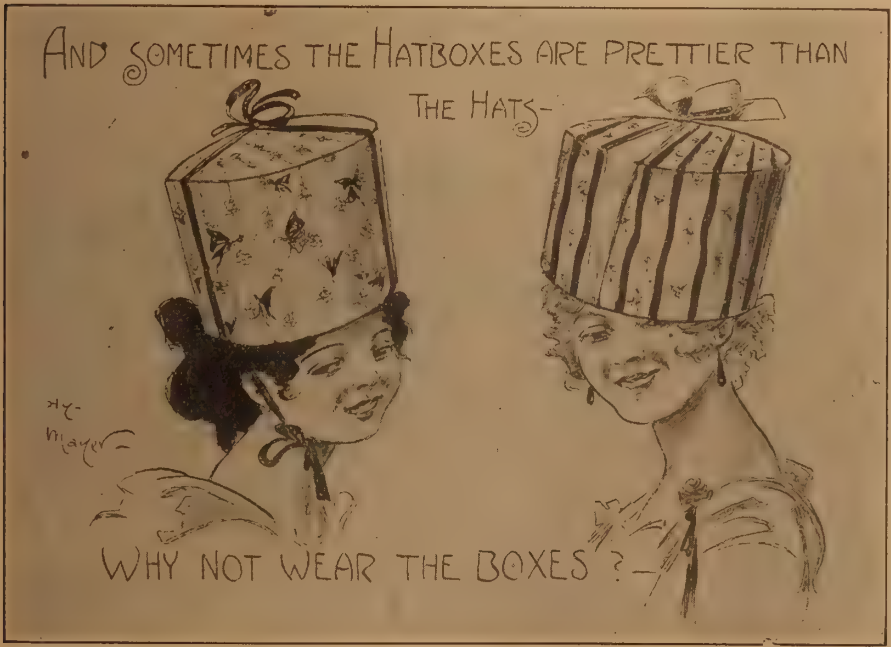
Two Stars Injured in Serial Making.—(Continued from p. 12.)

on the fourth day after her accident.

Miss Walcamp, also, was expected to be gone for four weeks at least. Director Jacques Jaccard had already made changes in his continuity to cover her absence. However, fully ten days before they had looked for her, back she came.

"I simply couldn't stay at home any longer," she told Jaccard, showing him the neat arrangement of splints which held her right wrist. "I must have action and exercise. Where is my horse?"

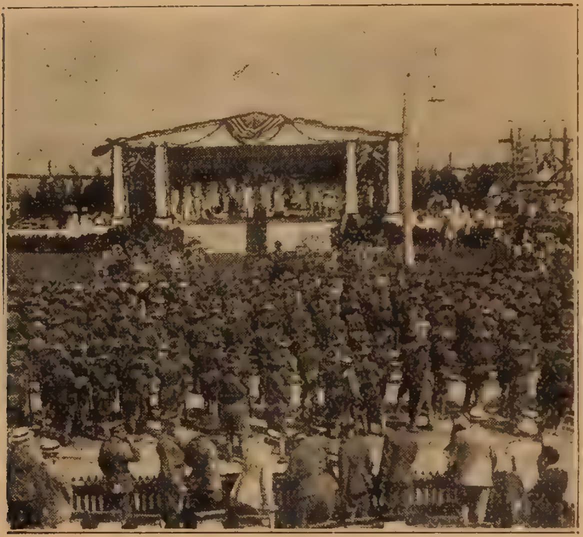
It took a lot of persuasion to convince her that riding was out of the question until the bones had knitted more firmly, for Miss Walcamp is authority for the statement that she is never really happy unless she is on horseback. Her work in "The Red Ace" is so strenuous, so full of hazardous stunts, falls, swimming and diving feats, and marvelous riding, that it would have been folly to attempt such things until her wrist was stronger. However, she very soon got back into the game again; and though she wore bandages for several episodes, it is to be feared that the "fans" will think the injury was "just faked" again, for no one would think, to see her fighting for her life, hanging by one hand to a rope over a canyon, dragged along, half out of the saddle, by her horse, diving sensationally from high rocks, that she was "favoring" a broken wrist. But that's the sort of stuff that Universal serial stars are made of.


AND SOMETIMES THE HATBOXES ARE PRETTIER THAN THE HATS-
WHY NOT WEAR THE BOXES ?-
Hy-Mayer-

Fanciful conceit of Hy. Mayer, world famous caricaturist, who draws for the Universal Animated Weekly. His ideas, here, ran in the lighter vein of gentle satire on the modes.

Scenes from Universal Current Events

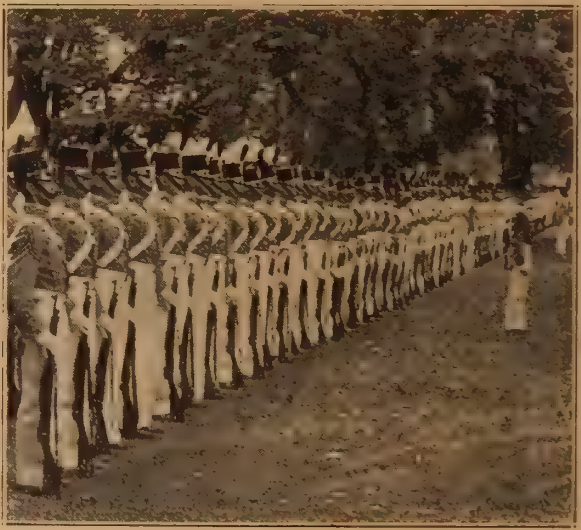
ISSUE NUMBER SEVENTEEN IS A MILITARY NUMBER PAR EXCELLENCE. EVEN THE BABY PARADE AT ASBURY PARK TOOK ON A MILITARY CHARACTER THIS YEAR FROM THE PRESENCE OF MANY NATIONAL GUARDSMEN FROM THE CAMP AT SEAGIRT, N. J. THIS IS ONE OF THE MOST INSPIRING ISSUES THAT CURRENT EVENTS HAS EVER ISSUED.



Baby Parade at Asbury Park.

Parade of National Guard, N. Y. City.

Sec. Baker and Gen. Scott at West Point.



Historic Graduation at West Point.

The Pullman Mystery

GOLD SEAL Three-Reel Drama. Written by Robert Von Saxmar. Scenario by Jack Cunningham. Produced by Charles Swickhard.

DRAKE DUNN was admitted by Kathleen and sat down beside her.

"I have some wonderful news for you," he said. "I have been offered the post of factory superintendent at the Crallen works in Los Angeles. Will you go with me as my wife?"

Kathleen said yes and was just about to call her mother, when Jean Hardy knocked at their door. Jean, a chemist in the factory in which Drake was employed, had long loved Kathleen, but his connection with the disaffected element in Robert Cheney's vast factory had frightened Kathleen.

On the way he met Paul Dustin, Cheney's secretary, whom he had long wished to see attached to the cause of the striking workmen. Hardy carried him off to the meeting of the men's club. Here his disappointment caused him to break out into wild threats of violence, but Dustin said that he would see his employer and try to plead their cause. He then left for Cheney's house, where he had an appointment Cheney was not in when he arrived, and as he sat waiting he began to put some of his ideas of the justice of the workmen's demands into the form of a speech, writing it down on the typewriter Cheney came in, looked over his shoulder and read words accusing employers in general and himself in particular. Furiously angry, he told Dustin that he was a traitor and theatened to call the police He then lost his temper altogether, and attacked the young man, who tried his best to keep him off without doing him harm. Cheney was slowly backed toward the door of the conservatory, when suddenly he relaxed in Dustin's grasp, his body became limp, and with a groan he fell to the ground.

Mrs. Cheney, attracted by the noise, rushed in. She saw the body of her husband on the floor, with Dustin beinding over it.

"You murderer!" she cried. "You have killed him!"

The police at that moment entered and Dustin, just managing to make his escape, leaped through the French window and rushed for the station.

In the drawing room of a Pullman on the train approacring the station was Kenneth Post, reading over a letter from his cousin, recommending him to the care of Thomas Crallen, head of the big factory in Los Angeles, to which Drake Dunn had just been appointed superintendent. Post was desperately discouraged. He had vainly sought health so long and felt that his days were numbered. He shrank from the continued effort, and, taking out a revolver, put it to his temple.

A moment later Dustin, reaching the train, fell against the door, which opened with him.

"Another body!" exclaimed the haunted man, feeling as if an evil curse were pursuing him. He picked up the letter lying beside the body and read:

"His doctors are trying to frighten him to death. Give him something to do to keep his mind off himself." The letter was addressed to Thomas Crallen.

The temptation was too great for Paul. Reverently he removed the clothes from the body, and looking out the window saw that the train was passing over a long bridge. Shuddering at the necessity, he opened the window and threw the body into the river. Then he covered his face with his hands.

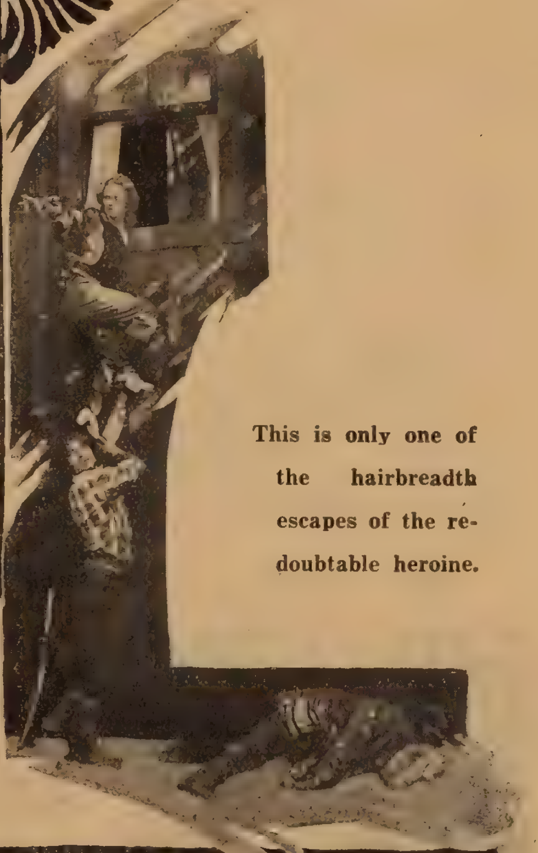
(*Continued on page* 35)

CAST.

Robert Cheney	Frederick Montague
Mrs. Cheney	Mrs. Witting
Kathleen	Molly Malone
Kenneth Post	T. D. Crittenden
Jean Hardy	Ray Hanford
Paul Dustin	Lawrence Peyton
Lucille Crallen	Josie Sedgwick
Drake Dunn	Hayward Mack

CRUCIAL SCENES

FROM "The RED ACE"



This is only one of the hairbreadth escapes of the redoubtable heroine.

A GOOD idea of the terrific speed and exciting action of the new serial, which was written and adapted for the screen and is being produced by Jacques Jaccard, can be gained from the pictured incidents. Marie Walcamp, the star, is in the limelight all the time, with a series of stunts which puts her exploits in "Liberty" in the shade. Larry Peyton, Bobby Mack, Harry Archer, Charles Brindley, Noble Johnson, L. M. Wells, Miriam Shelby, Yvette Mitchell and last but not least, Joe Martin, support her with wonderful work. Every one is looking forward to October 8th, the date of release.

L-KO NOTES.

JACK BLYSTONE, the genial Director General, of the famous L-Ko Komedies, after a two-year's hard grind with his nose close to the stone, has closed his desk, packed his grip and hied himself to the mountains for a well-earned rest. On his return, Jack will immediately whip into shape for early production another one of his comedies, one that which shows him in the role of plications. The title of this new L-Ko will be announced later.

Abe Stern, Secretary and Treasurer of the L-Ko Motion Picture Kompany, is convalescing from an operation for appendicitis. He is geting along fine, and after a few days of laughing over the antics of his players, will soon be in fit shape at his desk again.

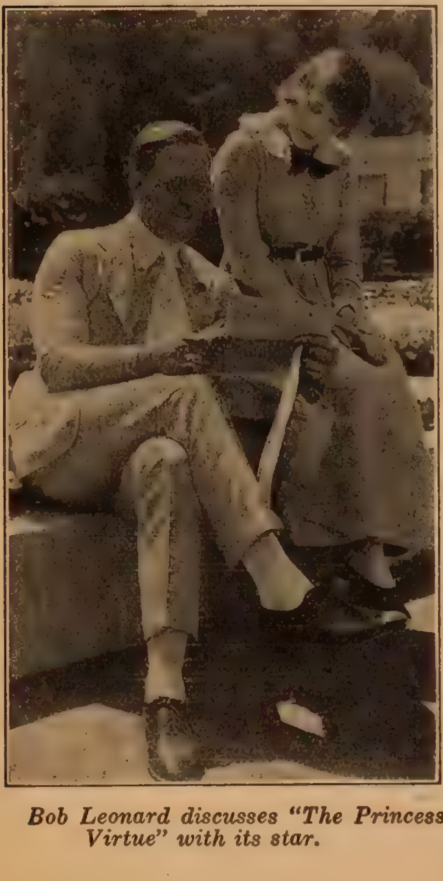
Director Vin Moore is making a Western mining picture, starring jovial Mert Sterling and Al Forbes. Mert takes the part of a rough Western girl, and Al is taking the part of a minister who is trying to redeem her. A complete Western mining camp, a Western street, and typical Western dance hall have been built for the picture, and short, plump Mert and tall, slim Al make a very effective combination.

Kathleen Emerson appearing in "A Prairie Chicken," this week's L-Ko.

Hughie Mack, the three-hundred-and-fifty-pound bunch of sunshine and former Vitagraph star, arrived in Los Angeles a few days ago, and has joined the large family of L-Ko funmakers. Hughie has already made his debut in person to the Los Angeles public, by appearing in a theatrical performance at the Mason Opera House, for the benefit of the Red Cross, and needless to say he made a hit with the large audiences that thronged the Opera House, with his witty stories. Hughie is going to make just as big a hit with L-Ko audiences, and is busily at work on a story that is in the hands of Director Noel Smith.

Eddie Barry, who is rapidly gaining favor with L-Ko audiences through his very clean-cut style of comedy, is busily at work on a story which shows him in the role of an eccentric lover. This story has many novel situations in it, and is being directed by Archie Mayo.

Director Dick Smith has had a seige of pleurisy which has kept him from active work for the past two weeks. We hope to have this very valuable director in our midsts again in a few days.



Bob Leonard discusses "The Princess Virtue" with its star.

MAE MURRAY THE ADORABLE

(*Continued from page 8.*)

sketch more like her than most of her photographs. It was made at the great Allied Bazaar, which was held about a year ago at the Grand Central Palace in New York, and which was the biggest, and probably the most successful of all the numerous war-relief affairs of the big city. Mr. Flagg and Miss Murray both lent their services, and this sketch of the actress was auctioned off for a tremendous sum and then presented to the star by the buyer.

"The stories of course, are the main difficulty," said Miss Murray to the representative of the Weekly, while she was in the Bluebird offices in New York. "Mr. Leonard and I are in for an orgy of script reading, for we want our first Bluebird to be an unmistakable hit. There is nothing like starting off on the right foot, you know. We both agree that, while my dancing is not to be forgotten, dancing for its own sake will not be featured. I am an actress, not a dancer, and the public expects to see me as an actress. I want roles which stand for something, which have strength in themselves, and a meaning of their own. Charming detail has its place, but must not usurp the throne. A flesh and blood character in a real story is, of course, what we are looking for. We have many novel ideas to try out. Neither of us forget that we are going to make *pictures*, not illustrated novels, and not stage plays. We intend to forget the allied arts, and look at our work from the picture point of view. The screen is now old enough and developed enough to stand by itself. It is a separate and distinct field, and has a technique of its own."

Peter Milne of the Motion Picture News visits Mae Murray at Bluebird studios.

Super-Bluebird Pohtoplays are promised from the producing associa- Leonard. The first is "The Princess Virtue."

MANAGERS' AND EXHIBITORS' DEPARTMENT

By Raymond S. Peck.

CANADIAN NOTES.

L. R. ACKER of the Family Theatre in Halifax, N. B., Canada, is changing his entire program. He has been in the habit of using a two-reel change of pictures three times a week, two of these changes being serials, the other change being a two-reel L-Ko comedy, with five acts of vaudeville, the vaudeville running for the entire week. His new policy is as follows:

A Bluebird feature, a Butterfly feature, an L-Ko comedy and "The Red Ace" serial, and four acts of vaudeville, the vaudeville to run the entire week. At the same time he is remodelling and redecorating his house so as to make it look like a little palace. To popularize this move on his part the biggest advertising campaign ever put over in Halifax as far as the newspapers are concerned is being conducted. Mr. Acker has contracted for Bluebird and Butterfly films for six months.

Gale Henry & Wm. Franey in "Marble Heads"

Gale's clever comedy work in this picture will offset any idea that she is living up to the title. She is a very wealthy lady — a patron of art—and buys a wonder statue of gladiators. During the shipping process the statue is broken and the expressmen are compelled to pose in Gale's garden as the statue until the real one can be repaired. Gale gives a dinner to her elite friends and arranges the tables at the foot of the statue. Things happen fast and furious—the gladiators leave quite hurriedly and the guests after them. Meanwhile the restored statue is set in place and when Gale returns Venus-like from the chase she is astounded to see the statue in position. You'll want this uproarious comedy on your program.

Released Week Sept. 24.

"Mother o' Mine" had its premier screen for Canada at Shea's Hippodrome Theatre, Toronto, commencing Monday, August 27th., and running throughout the week. This is one of the leading theatres of Canada, and Manager McArdle of this theatre is outdoing himself in putting across this Bluebird Beautiful. He was quick to discern the wonderful drawing power of this Bluebird picture, and is looking forward to splendid business, especially as the Canadian National Exhibition opens next week.

J. R. McKenny has been appointed to the position of Bluebird manager for Canada, with headquarters at the Canadian Universal Film Co.'s address. Mr. McKenny is a young man of ability, and extensively acquainted throughout Ontario among the exhibitors. He formerly traveled out of the Toronto office, covering Eastern Ontario. Mr. McKenny has secured some splendid fall bookings for Bluebirds.

Manager Roland Roberts of the Regent Theatre, who recently closed a year's contract for the Animated Weekly, says he is greatly pleased with this film because his patrons, to judge from comments heard in the lobby, are pleased.

Mr. D. J. Walkley, manager of the Calgary branch of the Candian Universal Film Co. Ltd., is expected to arrive in Toronto in a few days to discuss fall business with Mr. Claire Hague, general manager for Canada.

State Rights Features of Canada have been organized to handle the Alice Howell Comedies and American State Right Features for the Dominion. Headquarters will be at 106 Richmond street, West Toronto. Henry Fischer, well-known to Ontario exhibitors, joined this organization and will cover Ontario. Mr. Fischer is at present working in Ottawa and surrounding territory and has secured excellent fall bookings.

LINCOLN STEDMAN and ELWOOD BREDELL in "Your Boy and Mine"

Here's a Victor that just bubbles over with the same type of humor that made Mark Twain famous. Linc and El are neighbors. One day they are each set to work churning butter, just at a time they wanted to go fishing — mothers are so inconsiderate. They sneak off. Linc hooks a bunch of crullers from mother and soon El starts to battle with Linc. A busybody tells the mothers and fathers who start to roughhouse with each other. The battle is a howling scream for every movie fan who sees it. No one can keep a straight face while seeing this picture.

Prove this on your crowd by booking it.

Released Week of Sept. 24.

"The dismembered foot again!"

JOKERS' LATEST PARODY.

EVERY one remembers with joy the Jokers' burlesques on "Damon and Pythias" and "Twenty Thousand Leagues Under the Sea." It is good to hear that they are at it again, this time with a travesty of the mighty successful serial, "The Voice on the Wire." The cut shows them, Franey as the great detective—Ben Wilson's role—and Gale Henry as Neva Gerber. The comedy is called "The Wart on the Wire," and a feature of it is a dismembered foot, which appears and disappears with excruciatingly funny effect all through the story. The dainty Trilby is seen on the ground, with Franey learnedly regarding it. They don't tell us how they are going to parody "the Japanese Death Punch" about which the editors of the Encyclopaedia Britannica became so curious, but this feature is sure to receive attention. The Jokers are famous for their parodies, and in "The Voice on the Wire" they certainly have a wonderful opportunity of which they can be trusted to make the most.

"FLIRTING WITH DEATH" IN EARNEST

FLIRTING WITH DEATH," the coming Bluebird, is really a remarkable sort of picture. Not only was a whole circus engaged for the filming of the first part of it, in which Herbert Rawlinson plays the part of a side-show barker, and introduces the procession of stars to the public, as you see him doing in the cut; but a real, live aviator took a prominent part in the cast, and did some sensational flying for the picture, which excited a large crowd and shows up wonderfully well in the film. More than this, the United States Government was called upon to interfere with the making of some of the scenes—some "night stuff" at the end of a breakwater in San Pedro harbor. Director Clifton was using some huge flares when a squad of soldiers appeared and their officer demanded, "What are you doing here?"

Clifton answered that he was making a picture. "Well, young man," said the officer, "you are on government property and your flares have attracted two warships and the fort already. It looks like suspicious signaling to us and you'd better move on,"

"Oh, please let us finish the picture," begged Clifton. And the officer at last consented, but he and his men remained to watch the operations closely.

"No more trespassing on Government property for me," he said, when the much subdued company, with Rawlinson and Miss Vernon had stolen silently away—"too much like flirting with death in earnest."

Other scenes for this Bluebird were filmed on a Sunday at one of the most crowded beaches. Startling airplane flights were enjoyed by a big crowd, who did not know that they were all being caught by the camera.

Another day, it was the officials at a wayside railroad station who were entertained, when Rawlinson did some fancy sprinting after a freight-car, and some reckless climbing in and out of it at full speed.

"The Caucassian beauty, ladies!"

CHURCH DOES A "BLONDIN."

Swinging in mid-air.

FRED CHURCH, already well-known as a muscular exponent of the art of screen acting, recently added to his prestige by performing the sort of hair-raising stunt that made the late Blondin famous. The feat was staged by Director W. B. Pearson during the filming of the coming Bison picture, "The Lion's Lair," and will undoubtedly prove the most sensational feature of the play when it is released.

At the climax of the story Church is obliged to swing hand over hand along a rope stretched across a chasm, two hundred feet or more in the air, to rescue his sweetheart, played by Eileen Sedgwick. The location chosen was the famous Fremont Pass and the day set aside for the perilous act turned out to be the hottest that has been recorded in California for several years.

Nothing daunted, Church agreed to go through with his act, according to schedule. Three times he swung himself across the canyon, while the cameras ground out the record of his achievement. When Pearson called a halt it was found that the actor's hands were so badly blistered that he required medical attention, although in the excitement of the action he had not felt a twinge of pain.

SNAPS FROM UNIVERSAL

DIVA AND ACTRESS MEET AGAIN AFTER 18 YEARS.

WELL, if there isn't Lydia Yemans Titus!" exclaimed Madame Schumann - Heink, the famous song-bird, who, while crossing one of the stages at Universal City, the other day, caught sight of Mrs. Titus. The lady at the time was standing by her director waiting to take part in a scene in "The Edge of the Law," next week's Butterfly. Mrs. Titus turned, upon hearing her name, and the next moment was in the arms of Madame Schumann-Heink, who embraced her affectionately.

The diva recalled to Mrs. Titus their trip across the Atlantic to England nearly a score of years ago, and how each contributed to the entertainment of a gala evening abroad ship, Madame Schumann-Heink singing from Wagnerian operas and Mrs. Titus giving her famous child impersonations.

"Yes," said the little lady, who has been seen in many Universal pictures during the past two years, "and how you sang those selections from Lohengrin. I shall never forget the furore you created and how everybody kept clamoring for more. They seemed to be unable to get enough."

Madame Schumann-Heink told Mrs. Titus that she had watched her stage career constantly after their meeting on board the trans-Atlantic liner and had been pleased with her success, both in this country and abroad. "Isn't it strange," she continued, "that we should not have met for 18 years?"

"Well, the postponement certainly was well worth while, considering how you have greeted me like a long-lost sister," replied Mrs. Titus, at which the big-hearted madame took the little lady once again in her arms and gave her another never-to-be-forgotten hug.

Mrs. Titus in a characteristic pose.

Harry Carey entertains his youngest leading lady.

HARRY CAREY'S EIGHT-YEAR-OLD PAL.

LITTLE Elizabeth Janes and Harry Carey, popular Universal actor, have become the best of friends. Elizabeth, who is one of the sunshine kiddies at the Universal Studios, has been appearing with Carey in several of his recent stirring Western productions, and is an important player in his coming Butterfly, "The Secret Man." The eagerness which she has displayed in performing hazardous work before the camera has made a strong appeal to the big fellow.

And now there is nothing in the world too good for the brave eight-year-old. Between scenes Carey has no eyes for any one except Elizabeth, for whom he sings, dances, plays the harmonica, tells stories and cuts up comic capers.

Elizabeth's dressing-room at Universal City is the envy of all the other child actors at the big plant, as Carey constantly is adding to the stock of toys she has there. The little one, however, is big-hearted and the other youngsters derive as much pleasure as Elizabeth from the toys.

What does this Universal child think of Carey? That question was propounded to her the other day and her answer leaves no doubt whatever. This was the reply uttered with no uncertain emphasis:

"Next to God and mother, Harry Carey is the greatest thing in the world. I only wish I could grow up to be his leading lady in the pictures!"

DOLL EARNS $1,200 A YEAR.

A DOLL with an earning power of twelve hundred dollars a year—a hundred a month! No, not an ingenue motion picture "doll"—simply a regular, ordinary kiddie's plaything. Sounds impossible, doesn't it?

This doll was presented a year and a half ago to the Children's Hospital of Los Angeles by Fred Church, Universal photoplay star, and auctioned at a charity bazaar. The doll, dressed as the "Atlantic City Sport," was sold for seventy dollars.. Since then it has been sold and resold until the aggregate for the eighteen months reached $1,200, the purchasers in each case donating it back to the Charity Fund.

Mr. Exhibitor— If you want the Serials that big Circuits book Read this

Universal Mystery Serial Taken by Marcus Loew

"The Gray Ghost," from Arthur Somers Roche's Story, "Loot," Booked Over Circuit — Unusual Characteristics Looked to for Success

MARCUS LOEW has booked "The Gray Ghost," Universal's big mystery serial, founded on the Saturday Evening Post novel, "Loot," by Arthur Somers Roche. This fifteen-episode thriller, starring Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter, will be shown in all Loew theatres throughout Greater New York, beginning Monday, September 10.

Having made money with previous Universal serials, Mr. Loew is confident that "The Gray Ghost" will break a few records, owing to the originality of the plot and the excellence of the cast, headed by Priscilla Dean.

Then wire your nearest UNIVERSAL Exchange Act quick!

"The Gray Ghost" is the first and only serial ever filmed from a Saturday Evening Post story. By the Post's own statement its complete circulation is 10,000,000 people. That means there is a tremendous audience waiting to see EVERY episode.

Marcus Loew saw the unusual money-making opportunities in "The Gray Ghost," that's why he booked it for his entire circuit. When a man of Mr. Loew's shrewd judgment puts a film on it means that the show is a winner. It also means that every Exhibitor can book the same show with the same feeling that he has when he bets on a sure thing.

Act quick, Mr. Exhibitor! Write or wire your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

EDDIE LYONS and LEE MORAN in "Taking Their Medicine"

Eddie and Lee are more or less peaceful cowpunchers, when along comes Edith and, bang! goes all inclination for work. Without help from any one Eddie gets the idea to play sick so Edith will take the job of nursing. Lee comes along, sees how much Eddie is enjoying the nursing process and immediately crawls into the other bunk. But the hard-hearted employer gets onto the fake and mixes up a dose of medicine of weird and wonderful ingredients. Both Eddie and Lee are given a liberal dose. One swallow reaches clear to their toes; it makes them gasp and strangle. When they recover their breath, lo! a miracle has happened; for they are immediately cured. Book this funmaking Nestor sure.

Released Week Sept. 24.

"THE LAST OF THE NIGHT RIDERS."

(*Continued from page 9.*)

and Sue are with Mrs. Hoyle, who is taken very ill. Ted rushes for a doctor, who sends the young fellow to find Jim at once. Ted comes upon Bob, who is covered by Jim. Jim hears Ted acking for him and the reason for so doing. Bob exchanges hats and coats with Jim and has him wear his badge, while Bob puts on the black mask. Ted is taken prisoner by some of the raiders. Black is told to lock him in a shack, and later, when the readers decide to blow up the warehouse and make a dash for freedom, Black again offers to place the bomb, but instead of putting it near the warehouse, he puts it by the shack, and the explosion immediately occurs. Bob joins the deputies and they rush to the shack, where the find abody and it is Ted's.

Bob dashes to Jim's home with the news. Jim is amazed. Te enters the bedroom and sees Sue and Ted seated by Mrs. Hoyle's bedside.

Bob is bewildered. Ted tells him that the dead man must be Black, who tried to get rid of him because of Sue, but in the fight Ted overpowered him and escaped.

UNIVERSAL SURGEONS ATTEND VICTIMS OF AUTO COLLISION.

THAT the hospital at Universal City is equipped for any emergency was proved a few days ago when an automobile collision occurred at Oak Crest a short distance from the film capital on the road to Los Angeles.

Two machines traveling at a rapid rate met in a head-on smash and were hurled off the road, one going over a fifteen-foot embankment into a ditch.

Mr. and Mr. D. I. Simmons of Lankershim, the occupants of the machine, were pinioned beneath it. Col. J. E. Brady, Manager of the Universal Manuscript Department, arrived on the scene a moment after the crash and with the help of other motorists released the victims from the overturned car. He brought them to the Universal City hospital where Doctors Maurice Kahn and Theo. Joos attended their injuries.

Simmons suffered fractures of the kne and collarbone and his wife susstined a broken shoulder.

PRIZE-WINNING YOUNGSTER MEETS POPULAR FILM STAR.

HERBERT RAWLINSON, co-star with Brownie Vernon in "Flirting with Death," the coming Bluebird feature, is being visited constantly at the Bluebird studios by friends and admirers, but he was never more pleased than when a charming and beautiful young lady called upon him one day this week.

The bit of feminity was Ardell Evelyn Unger. She is just a little past three years old, but already she has gathered a great deal of distinction and popularity unto herself. Her specialty is the carrying away of the blue ribbon at all the "Better Baby" contests held recently in California.

Ardell started in two years ago by taking highest honors at the Fresno County Fair and shortly afterward repeated the performance in Riverside County. Other fairs, pure food exhibits and charity affairs acclaimed her the queen of babyland. The zenith of her honors came when she was awarded the blue ribbon at the Panama-Pacific International Exposition.

Her daddy is Ed Unger, the well-known aviator, who appears with Rawlinson in the Bluebird, in which an airplane is much in evidence.

WILLIAM FRANEY in "The Fountain of Trouble"

Bill is a perfectly harmless married man, chained to a fussy and petulant wife. While they are at the seashore Bill finds an emblem dropped by a member of a band of pickpockets. Bill puts it on and the gang start to slip him their spoils. Bill gets anxious at having so much wealth thrust upon him so quickly—he also becomes a very busy, artful dodger as he hot-foots it through streets, alleys and backfences, only to fall into the clutches of the gang. When he does get back to friend wife he follows her home as gentle as a lamb. Let your crowd see this big laff maker.

Released Week Sept. 24.

Ben Wilson in "The Spindle of Life"

By SIDNEY ROBINSON.

GEORGE COCHRANE produced this Butterfly picture from the screen adaptation of Sidney Robinson's novel, "Gladsome." Ben Wilson is starred with Neva Gerber in a romance of a fishing village and the stock market.

"LOOK who's here!" said the fishermen of Harborsport.

"Dear old Harborsport, how glad I am to be back!" cried Gladsome, as she and her mother stepped from the auto which had brought them to their summer home.

"And now for 'Hooky' and the fishermen right away!" She had to sneak out of the house to visit her friends, with whom she had been on terms of intimacy since she was a tiny toddler, for her mother's cherished ideas of social distinction conflicted with her daughter's devotion to her rough companions. Mrs. Harrison was a confirmed climber, and her financial advisor, James Bradshaw, encouraged her mania, as he hoped to trade his aristocratic but impoverished son for his client's wealthy daughter. This plan was especially dear to him, as he had been putting her money into some risky speculations which were looking worse every day.

Bradshaw and Vincent, his son, who also made Harborsport their home, were on hand to greet the arrivals, but Gladsome was missing. They set out in an auto to hunt her up. There she was, the laughing centre of a group of fishermen, who had just presented her with a full set of oilskins like their own. The elder Bradshaw goes to rescue her and succeeds in insulting her fishermen friends. This results in a quarrel, in which he closes their right of way across his property, which had saved them a long walk to their work night and morning. The fishing colony is in an uproar.

In the city, "Alphabet" Carter, so called from his initials, which make "A, B, C," is being examined by his doctor.

"You are very much out of condition," says the medicine man, "and you must take a vacation or I won't be responsible for the consequences."

Carter was really such an important personage in the financial world that it is not much wonder that he thought the affairs of New York could not get along without him. But he finally heeded the doctor and went down to Harborsport.

He arrives on the night that the fishermen have decided to take the right of way by force, Gladsome fiercely championing them against the Bradshaws. The men know of no way to gain their ends except by fighting for them. Gladsome is mixed up in the scrap, and when the police arrive she is carried off, struggling, to the station with the fishermen. In her oilskins the police have taken her for a boy. A hurried phone call reaches her mother as she is entertaining the aristocratic Bradshaws, and all three start out for the station to rescue the enterprising young lady.

The next day Gladsome undertakes to help "Hooky" shingle his roof, using his rope ladder to climb up to the ridge pole. Then she goes fishing, and Carter, strolling on the beach, meets her in her overalls and oilskins and takes her for a boy. She calls him "Sandman" and invites him to dig clams with her, which he does with the greatest enjoyment. Mother, however, angry at the girl's continued refusal to have anything to do with Vincent, finally locks her up in her room. Gladsome has an ally in the butler, Jason, whom she sends post haste for Hooky's rope ladder. She climbs out and meets her Sandman, who is surprised at seeing her in feminine garb. They promptly fall in love with each other, though she does not know who he is.

Many happy days follow for the two, but one day on the rocks Gladsome catches sight of Vincent and tells her Sandman that they are trying to make her marry him. Carter suggests that she marry him instead, and she is delighted with the prospect. She is left lamenting for a few days as Carter has to return to town. Here he discovers Bradshaw's operations with Mrs. Harrison's money and

with Neva Gerber

Scenes from "The Spindle of Life," giving an idea of the lovely settings. The picture was filmed at Monterey, California, called the Italy of America.

lays his plans to ruin the man in order to teach him a lesson and to save the Harrison fortune. Bradshaw, finding the formidable "Alphabet" Carter against him, tries to rush the marriage of his son to Gladsome to cover his loss of the Harrison money.

The little job of ruining the Bradshaws all completed, Carter returns to the beach. Gladsome meets him and tells him that if he still means to marry her he must get awfully busy, for the engagement dinner is to be that night. They rush off to a neighboring parsonage, engage a minister, and hold the ceremony in Hooky's cottage, much to his joy.

The leading lady is absent from the feast that night. She is still obdurate and her mother locks her in her room and tells the guests that her daughter was taken suddenly ill. Carter makes good use of the rope ladder to reach her room, where Jason, bringing up her supper, is mildly shocked to find him. The explanation of their marriage delights him, and he goes downstairs to sneak some of the cake for them. Mrs. Harrison becomes suspicious and follows him upstairs. Here is a tableau.

"What are you doing in my daughter's room?" she demands.

Carter is about to answer when the Bradshaws enter. The elder is crushed to recognize the great "Alphabet" Carter, who has practically ruined him.

"I did it to keep the money in the family," he says. "This is my wife."

The two aristocrats slink out; Mrs. Harrison undergoes a rapid reversal of form, and Gladsome says:

"Sandman, why didn't you tell me you were the great "Alphabet" Carter?"

"Because, to you I wanted to be just 'Sandman,'" he answers.

CAST.

Gladsome	Neva Gerber
Mrs. Harrison	Jessie Pratt
Jason	Ed. Brady
"Hooky"	Richard La Reno
James Bradshaw	Hayward Mack
"Alphabet" Carter	Ben Wilson

HONOR FOR BEN WILSON.

BEN WILSON, who will be seen in his latest screen role with Neva Gerber, when the Butterfly Picture "The Spindle of Life" is released, was much pleased, the other day, to receive a letter from a group of his schoolgirl admirers from Taylorville, Ohio.

"I was chosen by the rest of my classmates," said the letter, "to write you a letter of praise for your good work as an actor. Some were undecided as to which actor they really liked best, so we voted your name with a few others, and you got the most votes. Of course, the letter must then be written to you, and they chose me as the one to do the writing. We all love you as a player and have seen a great many of your pictures."

"I think more of what those high school girls have done than of anything which has happened to me in many moons," said the actor. "They have certainly paid me a very great compliment by voting me as their favorite player."

BEN WILSON'S TOUR.

Ben Wilson has but recently returned to Universal City from a tour of the principal cities, in connection with the Universal serial, "The Voice on the Wire," in which he was starred.

He commenced in New York the tour of personal appearances in connection with the serial, which took him all over the country. He was received everywhere with the greatest enthusiasm, packed houses, and crowds turned away being his record in all the theatres in which he spoke. He made speeches in half of the twenty-nine New York theatres which were showing the serial, and in every one of them, the doors had to be locked to prevent a riot.

"No," he said when asked about his preparation for the appearances, "I do not write speeches and learn them by heart beforehand. Every audience is different, and from every one I get a different response across the space between us. I adapt what I am going to say to that feeling. I cannot say that I had a reputation as a speaker rivaling that of Chauncey Depew, when I started this tour, but I had plenty of stage experience to help me."

"A ROMANY ROSE"

Featuring

Loveable Little Actress LENA BASKETTE

Lena, as a little gypsy girl, dances for automobile parties at the orders of her brutal father. One day Fred Montague sees Lena and gives the gypsy father a large sum of money for the privilege of adopting her. The father soon spends the money and tries to steal Lena from her foster father's home. The gypsy breaks into Lena's bedroom, but is foiled in his kidnapping attempt through the quick wit of Lena's true mother—acted by Claire McDowell. The gypsy is killed by falling from a window, and Lena and her mother are united in the foster father's home. This human story is sure to please every one of your patrons.

TWO REELS—RELEASED WEEK OF SEPTEMBER 24.

"Welcome Home"

By HENRY McRAE.

Scenario by Fred Palmer.
Produced by Roy Clements.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Edith	Edith Roberts

"So I'll be home to-morrow at ten-thirty a. m. and shall expect to see my little darling at the station to meet her hubby." Eddie signs his name with a flourish and then he does what many a man has done before him. He puts the letter in his pocket and forgets all about it. Ten-thirty a. m. comes, and with it Eddie. But Edith has innocently gone shopping and the station platform holds no charming little wife.

"Oh! well, she probably wants to surprise me at the house!" is his consoling reflection as he rescues his suitcase from the grasp of an awful looking bum who has seized it.

"No, no, I don't want it carried!" he protests.

Dead to the world, in they go!

Eddie has two unpleasant encounters with the bum. The latter makes a getaway on a car, goes to a back door for a hand-out, finds that there is no one at home and that the back door is unlocked and goes in. It happens to be Eddie's home. Eddie arrives and goes in the front way. Lee hears him coming and hides. Eddie comes through the house, finds the back door unlocked, locks it and goes upstairs for a bath. Lee, finding door locked, starts out the front way, but has a desire to see what is upstairs. He sneaks up, finds Eddie is in the bath, changes his clothes for the ones Eddie left in the adjoining room to the bathroom, and starts away when Edith returns from shopping. Lee hides, but finally gets away, only to be caught by an officer outside and taken to the jail hospital. Edith hears Eddie in the bathroom, thinks it is a burglar, calls a cop, has Eddie arrested. Later both are in a hospital ward at the jail recovering from the clubbings they received, when Edith calls to find Eddie, whose grips she has found in the house. She is directed to Lee, who had Eddie's clothes and papers on him when arrested. The mistake is discovered and Eddie is finally welcomed home by Edith.

"Better late than never!" he exclaims, falling into her arms.

NEVA GERBER STRICKEN WITH SERIOUS ILLNESS.

MISS NEVA GERBER, well-known Universal actress, leading lady for Ben Wilson in the Butterfly, "The Spindle of Life," was operated upon for appendicitis at the Clara Barton Hospital, Los Angeles, on August 23. The operation was a success, but it will be at least a month before Miss Gerber will be in satisfactory condition for the resumption of her work, and then only to play in scenes requiring but little effort on her part. Miss Gerber was stricken very suddenly. She had just finished her work for the day at Universal City when she fell in a faint on the stage. The young leading woman was rushed to the Universal City hospital where she was restored to consciousness and then symtoms of appendicitis being indicated, Miss Gerber's physician was communicated with and she was removed to the Clara Barton Hospital. The case became acute during the night, making an operation necessary the following morning.

Miss Gerber has been associated with the Universal Company for some time, appearing in feature productions. Perhaps her most notable work was in the serial directed by Stuart Paton, "The Voice On the Wire," in which she played the leading feminine role.

"THE PULLMAN MYSTERY."

(Continued from page 23.)

Some weeks later Paul, as Kenneth Post, was established as a member of the Crallen company, having met his daughter Lucille, Drake Dunn, already tiring of Kathleen, was more than half in love with the charming daughter of Crallen. Kathleen's lot was a hard one. She was neglected by Drake and had no friends. Hardy had not been able to resist the temptation to follow her to Los Angeles and she feared the consequences of his meeting her husband. Drake, however, was rapidly becoming suspicious of Dustin. For one thing, Miss Crallen was too fond of him to suit the superintendent. He happened to see a picture of the suppose slayer of Robert Cheney, whose unrecognized body had been found in the river. The picture was the image of the so-called "Kenneth Post." He, therefore, planned to introduce Hardy and to watch the two men. Their meeting confirmed his suspicions and he went straight to Crallen with the story.

By this time Lucille was engaged to "Kenneth," and her father refused to believe the story without proof. In the meantime Hardy crazed by Kathleen's unhappiness, plans to kill Drake. Paul finds out his plans and follows Drake in the hope of warning him. He misses him and Hardy succeeds in breaking into Drake's house, where he fires, wounding Drake in the arm. Paul has followed with the police who are just too late Hardy exclaims:

"You'll never get me!" and shoots himself. As he is dying he confesses to the murder of Robert Cheney. He was in the conservatory and fired through the window into Cheney's back This clears Dustin, who then confesses to having taken the name of Kenneth Post. He returns all the property found on the train and Crallen accepts him as a son-in-law. Drake's love for Kathleen revives under her tender care of his wound.

FRIGHT GIVES HIM A BOOST.

ONE can always depend upon it to see a "colored gentleman" working in the motion pictures move with accelerated speed whenever a wild animal unexpectedly has its freedom if only for a few minutes during the making of the scenes of a screen production.

And how said gentleman of color can climb—anywhere and in anyway in the grim determination to get as far as possible from apparent danger!

This was plainly demonstrated a few nights ago in the electric light studio at Universal City while Director W. B. Pearson was engaged in filming a number of difficult jungle scenes for a coming Bison. A negro was acting as attendant to an African hunter when he observed a lioness slip her collar.

Before you could say "Jack Robinson" the attendant was half-way up one of the ventilators set in the wall of the building. Fortunately, the lioness did not get very far on her peregrinations and when Mr. Black Man came down to earth again Director Pearson said to him: "How in the world did you get so high in such a short space of time?"

"Don't know, boss," he answered; "jes' reached there nacherly."

HELEN GIBSON

in "The Dynamite" Special

Helen Gibson can always be depended upon to do daring stunts—she doesn't disappoint in this story. She loves and is loved by the Division Superintendent's son. Difficulties to their marriage confront them in the shape of two male parents. But the god of love is always ready to lend a hand to true love, and after Helen has risked her life to save the life of her sweetheart's father, said father would be a very ungrateful dad if he didn't do the square thing. Book this thriller. It grips your patrons.

Released Week of September 24.

L-KO

Two Reels—
Week Sept. 24.

Bert Roach, Gladys Varden and Walter Stephens are put through some lively paces, assisted by a bevy of fair maidens who add some very beautiful dancing and classic posing to this laff-maker called

"Soapsuds and Sirens"

Noel Smith is the director under the supervision of J. G. Blystone. Book this "different" comedy and give your patrons an opportunity to enjoy many good grins as well as to see some unusual dancing.

BROWNIE TRIES "ROUGH STUFF" FOR A CHANGE-ACCIDENTALLY.

BROWNIE VERNON, co-star with Herbert Rawlinson in the Bluebird photoplay "Flirting with Death," is thinking seriously of changing her style of work. She has been playing in comedy-dramas, but there is a possibility of her becoming a knockabout comedienne—and a good one, too.

In the coming Bluebird she is the daughter of a small-town inventor. In one of the scenes Director Elmer Clifton wanted her to step down off her dad's work bench to a chair, then to the floor.

She did it all right in rehearsal, but when the scene was being shot the chair skidded and the floor rose up and met her with unexpected suddenness.

As she laughing scrambled to her feet, Clifton saw that she was not hurt and ordered the camera man to keep grinding.

"Are you going to use that scene?" asked Brownie when the action was finished. Clifton said it was "good stuff" and he would leave it in.

"Want a close-up of it? I'll do it again," she suggested.

Judge by what the critics say

"LITTLE MISS NOBODY."
Pittsburgh (Pa.)
Gazette Times.

An orphan drudge in a lumber camp saloon and a pretty young lass of society are the parts that Miss Violet Mersereau portrays in "Little Miss Nobody," an offering that contains interesting situations. She is exceptionally adept in being cute. The action moves swifly, with plenty of exciting events, and it is delightful to watch Miss Mesereau dispense her usual charm in a role that gains sympathy. The play is well put together and quite entertaining.

"THE FLASHLIGHT."
Pittsburgh (Pa.)
Gazette Times.

Dorothy Phillips, whose work in "Hell Morgan's Girl" flashed her into screen prominence, displays some acting of surpassing effectiveness in "The Flashlight," which is a story of unusual strength and contains a mystery so cleverly hidden that it cannot be solved until the veil is lifted toward the end. The production is staged in the mountains and for rugged woodland scenes with wild running streams it is a masterpiece. William Stowell is fast developing into a matinee idol and his work is of sterling character. The photoplay is of the best and the offering an excellent medium of entertainment.

"A DOLL'S HOUSE."
Burlington (Vt.)
Free Press.

Under direction showing admirable reserve and adroitness, Bluebird has screened Henrik Ibsens's "A Doll's House."

Dorothy Phillips as Nora made a most convincing little heroine.

It is in the last scene that the director has shown his greatest skill. So many of them—yes, I know it—would have turned on the sob stuff and slathered on the heroics, not because Mr. Ibsen so decreed, but because of the deluded idea that the end should have "punch."

Supporting members of the cast do splendid work. Lon Chaney is an attractive villain and Sidney Dean, as the consumptive doctor loving Nora, makes a clever showing. The settings and photography are, I think, unusually well brought out.

"A KENTUCKY CINDERELLA."
By LUELLA O. PARSONS.
Chicago (Ill.)
Herald.

There is an aroma of pleasant simplicity and exceptional charm in the Playhouse this week. With "A Kentucky Cniderella" to its credit Bluebird has established a precedent that it is hoped it will live up to.

All the warmth and atmosphere of F. Hopkinson Smith's romance of the old South has been captured by Rupert Julian and glorified on the screen. I could wax enthusiastic over Mr. Julian's treatment of the story. He has been exacting with his detail, conscientious with his settings and wonderfully deft with his sentiment. There is a delicacy of touch, a fragrance, as it were, not often found in these days of haphazard picturing.

Ruth Clifford is among the good things in the picture, playing Nannie with the spirit of the South. The colored people, so often burlesqued in pictures, are the real type of the old Southern darky, in this case affectionate but bold, serving those they love with faithfulness. Zoe Rae, cunning monkey that she is, does something I have never seen a child do in pictures—imitates a Topsy and contributes a genuine brand of first-class humor.

Gretchen Lederer, also in keeping with the rest of the picture, makes the sort of delectable widow labeled dangerous to bachelorhood.

"THE GIRL IN THE CHECKERED COAT."
By MAITLAND DAVIES.
Los Angeles (Cal.)
Tribune.

"Dorothy Phillips demonstrates by her work in "The Girl in the Checkered Coat" that she is one of the strongest stars in the Bluebird catalog. She appears in dual roles, one character a pickpocket, the other a hard-working shop girl. Miss Phillips is excellent in both characters. There is considerable distinction to her work and she is always satisfying. The rest of the cast is fairly good and the photography is excellent.

Butterfly Ideas for "The Spindle of Life"

THE exhibitor who plays a lone hand in his efforts to make a success of his theatre is like the swimmer bucking a strong tide. Progress is necessarily very slow.

On the other hand, the exhibitor who makes the fullest use of the community's advertising possibilities finds his path considerably easier to travel. And "co-operation" is the steam roller that will smooth his path for him.

In "The Spindle of Life" Universal is releasing a Butterfly feature of exceptional quality. The stars, Ben Wilson and Neva Gerber, are themselves sufficiently powerful to attract the crowds. At the same time the exhibitor can still further insure his success by getting his fellow merchants to work with him.

The grocer and the butcher use hundreds of paper bags during the week. Paper bags come high right now and their cost is a matter of concern to your fellow merchants. Therefore, if you approached them with an offer to help pay for the bags upon condition that a little announcement concerning your theatre be printed on them, the chances are that the grocer and the butcher would gladly accept your proposition. Of course, it would also be necessary for you to print the merchant's announcement on the bags. Your announcement could call the public's attention to "The Spindle of Life," or else be a general advertisement of the theatre's policy.

One of the distinct advantages of this form of advertising is that it enters the home. A variation of this idea—one that is more flexible—is to have circulars printed up for insertion in all parcels wrapped up by the merchants who agree to co-operate with you. These circulars should be printed each week and should advertise the merchants' wares and the exhibitor's shows for the week. In this way the exhibitor's message reaches many people who are not patrons of his theatre.

Bluebird Ideas for "The Mysterious Mr. Tiller"

THE live wire exhibitor who closely studies the features he books for possible publicity stunts, will find a mine of opportunities in "The Mysterious Mr. Tiller," the Bluebird production featuring Rupert Julian and Ruth Clifford.

Here is a suggestion that will help you arouse curiosity. Purchase a quantity of fair quality stationery, and, enlisting the aid of all your theatre attaches, write the following on each sheet of paper:

> Dear Mrs. ———:
>
> I shall expect to see you on (day and date of showing here) without fail.
>
> Do not disappoint me.
>
> PRENTICE TILLER.

To put this idea over most effectively it is advisable that you fill in the name of the person to whom it is sent. Your mailing list or, if you lack this valuable business builder, the letter boxes in the vicinity of your theatre will furnish you with the necessary names. The local phone directory will also prove of value.

The letters written and the envelopes addressed, mail them to the owners of the names. If you are located in the residential section of a city your attaches can save the postage money by dropping the letters in the apartment house letter boxes. If you live in a small town where mail is not delivered by carriers, the postal law allows you to place a one-cent stamp on a sealed letter.

The letters should be sent out about six days prior to the presentation of the Bluebird production. Two days later make use of your phone, if you are located in a community where your contract allows you to make an unlimited number of calls.

Have central connect you with as many people who received your letter as have phones. Once connected, say:

"Mrs. Blank? This is Mr. Prentice Tiller. You received my letter the other day. I've just called you up to remind you that I surely expect to see you. Don't fail me!"

Ring off before the person to whom you are talking has a chance to reply.

If each phone call must be paid for, the above will entail too great an expenditure of money. You can get almost the same results from a curiosity standing, however, by sending out a postal containing the following copy:

> "You weren't in when I called you up the other day. I wanted to impress you with the importance of keeping our appointment on (day and date of Bluebird presentation).
>
> "Sincerely,
>
> "PRENTICE TILLER."

On the day prior to the showing come out with the following announcement. Use your local paper's advertising columns, your billboards, mailing list or other mediums:

> "THE MYSTERIOUS MR. TILLER"
>
> Will be at the (name of theatre here) to-morrow. Come and see him work wonders. He's coming to town in a Bluebird vehicle.

You can send the following message out to all the people who received the previous Prentice Tiller letters. This can be multigraphed or printed:

> Dear Mrs. ——:
>
> To-morrow's the day!
>
> I shall expect to see you at the (name of theatre here). There your curiosity regarding "THE MYSTERIOUS MR. TILLER" will be gratified.
>
> "Faithfully yours,
>
> "PRENTICE TILLER."

CHANGES IN UNIVERSALS SCHEDULE.

Universal announces changes in its weekly schedule of releases which are designed to strengthen the list and meet the demands of a majority of exhibitors.

The Powers cartoon that has been released on Saturdays will be withdrawn, and a two-reel Bison will be released regularly in its place. The plan of releasing a three-reel Bison on alternate Tuesdays will also be discontinued. All three-reelers shown on Tuesday hereafter will be of the Gold Seal brand. Victor comedies will be made in single reels instead of double reel lengths, as heretofore. They will continue to be released on Friday, together with the Universal Screen Magazine.

"THE GRAY GHOST," Episode 13

"AND that is all right," said The Ghost as he arranged four aces on the table, and took the necklace out of the drawer where the commissioner had hidden it. The two police officers with Arabin, entered to find the necklace also gone.

Marco, rushing to save Morn Light from the poisoned ring which Hildreth was just about to place on her finger, manages to elude Cecelia, and enters the room just in time. The Ghost follows, and hears their plan for a speedy marriage. He goes out, and when the taxi which Hildreth orders, drives up, he overpowers the chauffeur and takes his place. He has instructed Cecelia to summon the gang to the island. Hildreth and the girl come out and get into the car. Marco, leaving them, looks back, and sees the chauffeur struggling out of the shrubbery. He calls a motor cop and they follow the taxi. The Ghost drives to the waterfront and forces the two to enter a boat to go to the island. Marco sends the cop back to report, and starts to swim across. The Ghost fires, and when Marco dives, thinks that he has killed him, but Marco makes the swim and arrives at the island.

The crooks on the island fight Marco, while The Ghost locks Hildreth and Morn Light in a secret room, having shown them the necklace. The motor-cytcle cop has summoned the commissioner and his men, who also arrive at the island. They fight the crooks and get the best of it. Cecelia, determined to put an end once and for all to Morn Light, her rival, touches the button which lowers the secret room to the basement of the house. She tells the commissioner that they have escaped. The commissioner plans to blow up the house, but first searches it thoroughly for Hildreth and Morn Light. Then a quantity of dynamite is placed under the house.

"They are down on the beach now, I tell you," says Cecelia to Marco, who rushes off to hunt. He returns and tells the commissioner that there is no trace of the two. Cecelia laughs. At that moment the house goes up in a cloud of smoke and debris.

"They were in the secret room of the house all the time," cries Cecelia, and the police, with Marco and the commissioner, make a rush for the ruins. Fire has broken out, and the situation of Hildreth and the girl is desperate, if indeed, they are still alive.

CAST.

Morn Light	Priscilla Dean
Hildreth	Emory Johnson
Marco	Eddie Polo
The Gray Ghost	Harry Carter
Arabin	Howard Crampton
The Commissioner	Sidney Dean
Tryon	Lou Short
Cecelia	Gypsy Hart

Universal Screen Magazine

Issue No. 37.

Fashions in aviation suits is the first subject of the Universal Screen Magazine, Issue No. 37. We see a suit of black bearskin and an overcoat of sheepskin, such as is the regulation wear of Uncle Sam's airmen. W. H. Bleakly, United States Instructor, shows a one-piece linen suit, which he fancies, and "Doc" Allen, formerly of the British Royal Flying Corps, shows us one of leather-lined muskrat skins.

The making of armadillo baskets from the shell of the quaint little animal found in Southern Texas comes next. A demonstration of the proper way to can corn, as it is done in the United States Department of Agriculture by the cold-pack method follows. We are instructed to apply for further information to the Director of Extension, College of Agriculture.

"Better Babies" is taken up again by the Screen Magazine, with views of the milk stations maintained by the New York Department of Health. Women Wireless Operators, working in the classes conducted at Hunter College, New York, takes care of preparedness in this issue.

A "Miracle in Mud," by Willie Hopkins, the Screen-Magazine's wizard sculptor, finishes the reel. It is called "The Kaiser's Thermometer," and is a timely satire.

Violet MacMillan is featured in a three-reel drama now being made at U City, directed by Roy Clements. It is called "The Potato Patriot,' written by Mary Austin, Kingsley Benedict supporting the star.

Picture of one of the "Better Babies" who is supplied with good milk from the stations maintained by the New York Board of Health.

UNIVERSAL SCREEN MAGAZINE

Back yard gym for the children.

Screen Magazine is a box-office attraction always. It will enable you to "ease up" on your other pictures on the night you show it. If you booked SCREEN MAGAZINE and either CURRENT NEWS or ANIMATED WEEKLY for the same night it wouldn't make much difference what other pictures you showed, for this combination would surely carry your program. Book SCREEN MAGAZINE, anyway. If your nearest Universal Exchange hasn't a print, fill in and return the coupon.

Universal Screen Magazine, 1600 Broadway, N. Y.
Gentlemen—Send me at once Free Booklet Weekly of Universal Screen Magazine.

Theatre ....
Town ....
Name ....

Musical Setting for "The Spindle of Life" Butterfly Picture

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Theme—"Whispering Flowers" (Characteristic) by Blon

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	5 Min. & 40 Ses.	Sweet Jasmine (4-4 Allegro) by Bendix
T	Miss Harrison Cannot Be Found....	3 Min. & 55 Sec.	Budding Roses (Valse Caprice) by Kretschmer
T	A B Carter Known as the A. B. C.	2 Min. & 10 Sec.	La Rose (3-4 Allegretto) by Ascher
T	This Is Private Property	2 Minutes	Courtesy Intermezzo (3-4 Andante) by Wiegand
T	James Bradshaw Put All, etc.	3 Min. & 15 Sec.	Simple Ave (4-4 Moderato) by Thome
T	I Wish You Would Not See, etc.	1 Min. & 40 Sec.	.... Theme
T	The Fishermen Decided, etc.	2 Min. & 15 Sec.	...Mysterioso to action
S	The Fight	2 Min. & 40 Sec.	Heavy Agitato to action
S	After the Fight.....	4 Min. & 10 Sec.	Aragonaise from "Le Cid" (Allegro) by Massenet
T	After To-night, etc..	2 Minutes	Intermezzo (Moderato) by Whelpley
T	Hooky's Ten O'clock Engagement	5 Minutes	Serenade (4-4 Allegro Crazioso) by Cesek
T	Where's My Daughter?	5 Min. & 40 Sec.	.... Theme
T	They Are For You, Mr. Sandman	3 Min. & 30 Sec.	Serenade (6-8 Andantino) by Czerwonky
T	Seeking An Old Acquaintance	2 Min. & 45 Sec.	Passacalle Intermezzo (3-4 Allegro Moderato) by Gregh
T	Succeeding Days and, etc.	2 Min. & 40 Sec.	.... Theme
T	With Something Besides, etc.	5 Min. & 50 Sec.	Yelve (Dramatic Overture) by Reissiger
T	What's the Idea Knocking, etc.	3 Min. & 50 Sec.	Olmypia (Dramatic Overture) by Ascher
T	The Inevitable.......	1 Min. & 45 Sec.	Dramatic Andante by Ascher
S	Carter Arrives At the Inn	3 Min. & 45 Sec.	.... Theme
S	Reception Room	3 Min. & 45 Sec.	Ballerinas Vision (Valse Lente) by Braham
T	Sailing, Sailing, etc.	2 Minutes	Sailing (Old popular song)
T	Who Are You?......	3 Min. & 50 Sec.	.... Theme

Musical Setting for "The Mysterious Mr. Tiller"—Bluebird Production

Specially selected and compiled by M. Winkler.

THEME—"DRAMATIC MYSTERIOSO" BY BACH

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 35 Sec.	Dramatic Andante by Ascher
S	Fire Scene	50 Seconds	.......Hurry to action
T	You Should Not Condemn Me	2 Min. & 40 Sec.	.... Theme
T	I Arrived In England	2 Min. & 40 Sec.	..Mysterioso to action
T	Since Our Parting In England	40 Seconds	Silence (Watch explosion)
T	Pardon Me, But, etc.	2 Min. & 5 Sec.	Lunita, Intermezzo, (2-4 Moderato) by Loraine
T	I Am the Bearer of a Letter	3 Min. & 30 Sec.	Mysterioso Agitato by Becker
S	Near Taxi	40 Seconds	.......Hurry to action
T	The Nerves of the Detectives	2 Min. & 40 Sec.	Rustles of Spring (Dramatic Agitato) by Sinding
T	The Workship of Mordant's, etc. ...	2 Min. & 35 Sec.	.... Mysterioso
T	No One Has Lived Here	55 Seconds	.....Continue to action
T	The First Big Social Event	2 Min. & 5 Sec.	Tulips (4-4 Moderato) by Miles
T	At the Hawthorne Home	2 Min. & 40 Sec.	Valse Lente by Schuett
S	Reception Room with Guests	5 Minutes	Millicent Waltz by McKee
S	In Garden	3 Min. & 50 Sec.	.... Theme
T	Be Diplomatic	6 Min. & 10 Sec.	Poor Relations (Marcia Mysterioso) by Bendix
T	They Are Very Much Alike	3 Min. & 50 Sec.	Erl King (Dramatic Agitato) by Schubert
T	I'm Sorry, Chief....	4 Minutes	Aragonaise from "Le Cid" (Dramatic Allegro) by Massenet
T	Prentice Tiller Found the Voice	3 Min. & 25 Sec.	Creepy Creeps (Mysterioso) by Bendix
T	Then the Strange Action, etc.	4 Min. & 45 Sec.	.......Hurry to action
S	On Letter—You Have Your Man, etc. ...	3 Min. & 35 Sec.	.... Theme

Films Released in the Week of September 17, 1917.

GOLD SEAL—"The Pullman Mystery" (Three Reels)

REEL I.

1. *"Melody"* by Cadman, until "Robert Cheney who believed," etc. 2. *"L'Adieu"* (Dramatic) by Favarger, until "At the meeting." 3. *"Vanity"* (Allegro Caprice) by Jackson, until "Kenneth Post, a wealthy broker." 4. *"Dramatic Andante"* by Ascher, until "Unable to get any satisfaction," etc. 5. *"Mysterioso,"* by Becker.

REEL II.

6. Continue *"Mysterioso"* until "I'll turn you over to the police." 7. Hurry to action, until "Six months to live," etc. 8. *"Ecstasy"* (Dramatic Allegro) by Zamecnik, until "At the offices of Thomas Crallen." 9. *"Heloise"* Intermezzo, by Langey.

REEL III.

10. *"Serenade"* (Dramatic Moderato) by Widor, until "Thomas Crallen hires a new chemist." 11. *"Sieste"* by Laurens, until "A few days later." 12. *"Dolorosa"* (Poeme D'Amour) by Tobani, until "Hardy valued Kathleen's happiness," etc. 13. *"Aragoniase from Le Cid"* (Dramatic Allegro) by Massenet, until "Shots are fired." 14. Hurry to action, until "In the fullness of time." 15. Piano Solo improvise to action until end.

NESTOR—"Welcome Home" ....(Comedy)

1. Three Popular One-Steps or Trots to action.

STAR FEATURETTE—"The Right Man" (Two-Reel Kerrigan)

REEL I.

1. *"Albumleaf"* (Moderato) by Kretschmer, until "Treasure notes to meet the payroll." 2. *"L'Adieu"* (Dramatic) by Karganoff, until "Mr. Morgan, this knife," etc. 3. *"Atonement"* (Melody) by Zamecnik, until "Back to his boyhood days." 4. *"Violetta"* (Dramatic) by Herman, until end.

REEL II.

5. *"Yelva"* (Dramatic Overture) by Reissiger, until "Walter's only recreation." 6. *"Gondoliera"* (Moderato) by Saar, until "Railroad train in view." 7. Galop to action, until "Walter, I'm going to try," etc. 8. *"Olympia"* (Dramatic Overture).

JOKER—"Hawaiian Nuts" ......(Comedy)

1. *"Yaaka Hula"* (Popular). 2. Any other Hawaiian popular song hits until end.

VICTOR—"Marathon Maniacs" ..(Comedy)

1. *'Sliding Jim Rag,"* by Losey. 2. *"Club Galop"* by Laurendeau.

JOKER—"Sarah of the Circus"..(Comedy)

1. *"Stand Pat"* (Two Step) by Roberts. 2. *"The Booster"* (A trombone rag), by Lake until end.

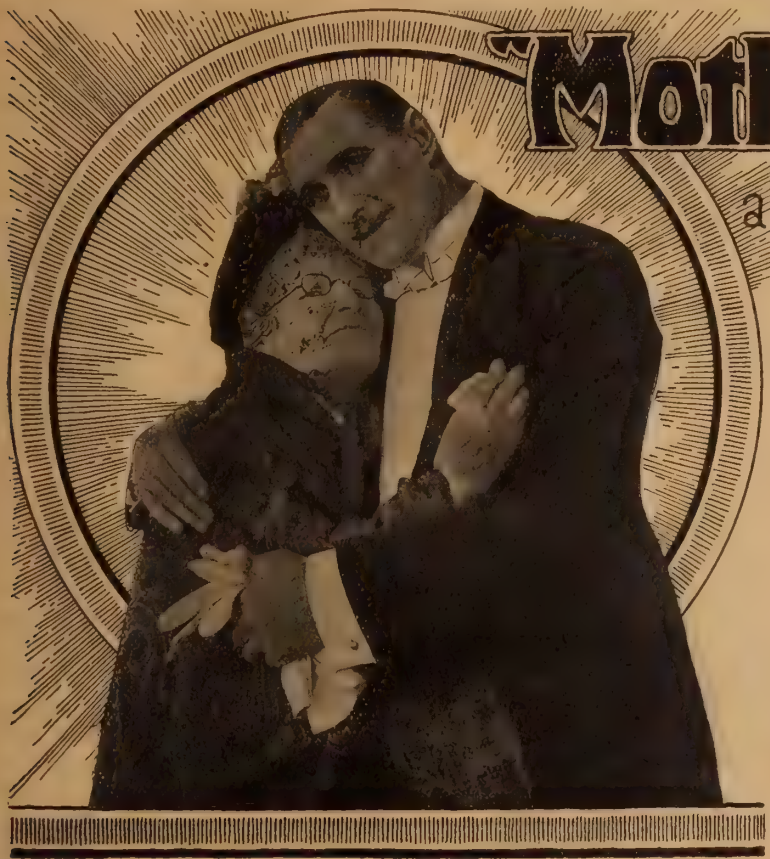
BISON—"The Last of the Night Riders" (Two Reels)

REEL I.

1. Hurry to action, until "Jim Hoyle," etc. 2. *"Serenade"* by Czerwonky, until "As the weeks pass." 3. *"Dramatic Tension"* by Winkler, until "Four o'clock." 4. *"Dramatic Andante"* by Ascher, until end.

REEL II.

5. *"By the River Romance"* (Dramatic) by Morse, until "The fight." 6. *"Erl King"* (Dramatic Agitato) by Schubert, until "I'll take your place," etc. 7. *"Rustles of Spring"* (Dramatic Agitato) by Sinding, until "We're outnumbered, but," etc. 8. Galop to action (Watch explosion) until "Your carelessness," etc. 9. *"After Sunset"* (Dramatic Moderato) by Pryor, until end.



"Mother O'Mine"

a Theme that wrings Tears and Smiles.

Featuring

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and

Ruth Clifford

BLUEBIRD Stars

Directed by RUPERT JULIAN

"Mother o' Mine" is a wonderful story of universal heart appeal—of the strongest love in the world: mother love. It held Broadway audiences in enthralled silence. Be sure to book it through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York.

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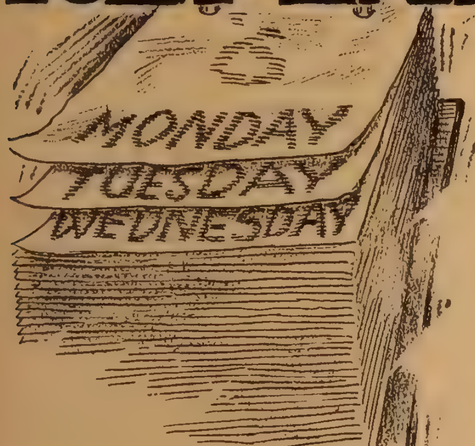

Change Your 3 DULL DAYS to BIG CROWD DAYS

REPEAT BOOKINGS plan eliminates all guessing from your "what to book" problem, enabling you to book KNOWN CROWD WINNERS—plays whose sterling worth have been recognized by fans—plays that will stand REPEAT BOOKINGS in EVERY theatre in the country, because the people will feel glad to see them a second time. Adopt this plan—start with these three:

FRANKLYN FARNUM and BROWNIE VERNON in "The Clock"

ELLA HALL in "A Jewel In Pawn"

DOROTHY PHILLIPS & WILLIAM STOWELL in "The Flashlight"

BLUEBIRD Photoplays, Inc. 1600 Broadway, New York

GRETCHEN LEDERER'S PHOTO SENT TO SETTLE MEN'S BET.

"I HAVE been very much struck by that picture of you in bathing costume."

That's what an admirer wrote Gretchen Lederer, playing in "The Little Pirate," with Zoe Rae, the baby Butterfly star. The communication was from a man in Utah, who said he wanted to know if the actress would not favor him with an autographed picture similar to the one he had discovered in the magazine.

Miss Lederer's admirer stated further that he was willing to let her in on the "inside" of the request. It seems he had made a wager with another admirer of the actress that she would accede to his request, and he promised to "divvy" the cold bottle when the wager was paid, and added he would have no objection at all to adding a "small hot bird." So much was Miss Lederer amused at the frankness of her correspondent and his evident desire to win the wager thatthe autograph was mailed at once.

The Universal Joker Company, under the direction of Allen Curtis, has completed a one-reel comedy, with the working title of "The Glorious Gladiators." Gale Henry and William Franey have the leads.

A story that rings so true that it does not need to resort to trickery or fakery to get over big. It is supported by the 1,500 Chapters of the Daughters of the American Revolution through their National President—it has also been enthusiastically praised by high government officials at Washington, D. C. Book it! Get your local patriotic societies interested. Ask your nearest BLUEBIRD Exchange for full details, or

BLUEBIRD Photoplays Inc.
1600 Broadway, New York.

"MARATHON MANIACS"

By C. B. HOADLEY.

"On your marks! Ready! Set! Go!"

Produced by Craig Hutchinson.

CAST.

Max	Max Asher
Whiskers	Dave Morris
Pearl	Gladys Tennyson

I LOVE her more than you do."

"You don't, you can't, you couldn't."

"I could, too; I'm older."

"And weaker, and homelier, and fatter and——"

But Max won't stand that sort of thing, and his big boxing glove goes whack to Whiskers' jaw, damaging the scenery considerably.

Max and Whiskers both love Pearl, an athletically inclined young woman, who takes a keen interest in sports. There is to be a Marathon race in which Max and Whiskers are the favored ones in the betting, and they are training faithfully for the race, but each one has decided to put something over on the other. They revert to tricks in the training quarters.

On the day of the race Max plants an automobile out on the course and hides it. Whiskers secures a fleet horse and hides the animal in a safe place. Max and Whiskers watch each other. They drop out of the race and Max finds the hidden horse of Whiskers and puts a sharp burr under the saddle. Whiskers has found some nitroglycerine, which he puts in the radiator of the car of Max. They both ride for it and have harrowing experiences with the horse and the machine. The Marathon runners are plodding along and the judges are perched in a stand over the road. Pearl is following in her automobile. The race finishes with Max and Whiskers arriving at the tape at the same time, Max in the motor car and Whiskers on the horse. The stand of the judges is knocked down in the confusion, but Max loses as Whiskers feebly staggers under the wire—winner by a whisker.

"CIRCUS SARAH"

By ALLEN CURTIS.

Scenario by Tom Gibson.
Produced by Allen Curtis.

CAST.

Sarah	Gale Henry
Rudolph Ringtail	Milton Sims
Animal Trainer	Charles Haefli

"I could to be a circus queen, if I'd ever get the chance." So says Sarah to herself as she gazes fascinated at the posters of the coming show which have just been put up in Cucumber Center.

"Hi! here comes the pee-rade!" yell the little boys, and Sarah makes a bee-line for a fence as a point of vantage. She crams into her pocket the money—all her savings—which she has just drawn from the bank, and Rudolph Ringtail, the owner of the Big Show, sees the lump go into her stocking and plans accordingly. He gazes scornfully in her direction, and her heart begins to flutter like an electric fan.

"Take her out and can her!" yelled the crowd.

Straight out to the grounds goes Sarah, and as soon as she catches sight of Rudolph she does a faint right into his arms, and murmurs, "Yes" to his unspoken question.

"Anyway, she's got the dough," murmurs Rudolph in return. He calls a convenient minister and the two are made one.

"And now, dearie, a little something to tip the minister," he prompts her. She hands out her bag. In it is a choice collection of powder puff, buttons, samples, a piece of gum, but no money.

"Where's the coin?"

"Dearest, I spent all I had to get in here," stammers the bride.

"Oi—yoi," says Rudolph, and almost faints.

However, the show must go on, so he determines to make use of his bride. Elvira, the Bareback Queen, is sick, and Sarah has to take her place. Sarah, in powder-puff skirts and tights, is a riot, but the only trouble is that the crowd mistakes her for a new clown. Things look pretty bad when a disgruntled employe hitches the elephant to the big top and the animal pulls the whole show away by main force.

"At least, we have each other, darling," says Sarah, but Rudolph goes into melancholy madness on the spot.

He is taken away to the asylum, while the sheriff closes the show and Sarah is once more back in the kitchen for keeps.

Marie Walcamp
WILL PACK YOUR HOUSE FOR 16 STRAIGHT WEEKS AS SHE HAS FOR THOUSANDS OF EXHIBITORS THROUGHOUT THE WORLD
IN "LIBERTY"
THE ACKNOWLEDGED LEADER AMONG MONEY GETTING UNIVERSAL SERIALS
BOOK IT NOW

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"Balloonatics" -- Sept. 1

COMING

"AUTOMANIACS"—Oct. 1.
"NEPTUNE'S NAUGHTY DAUGHTER"—Nov. 1.
"HER BAREBACK CAREER"—Dec. 1.

DIRECTED BY

J. G. BLYSTONE

Be the first in your territory to secure CENTURY COMEDIES. We can't say more, except that this is the best "tip" you've ever had in your life. (See next page.)

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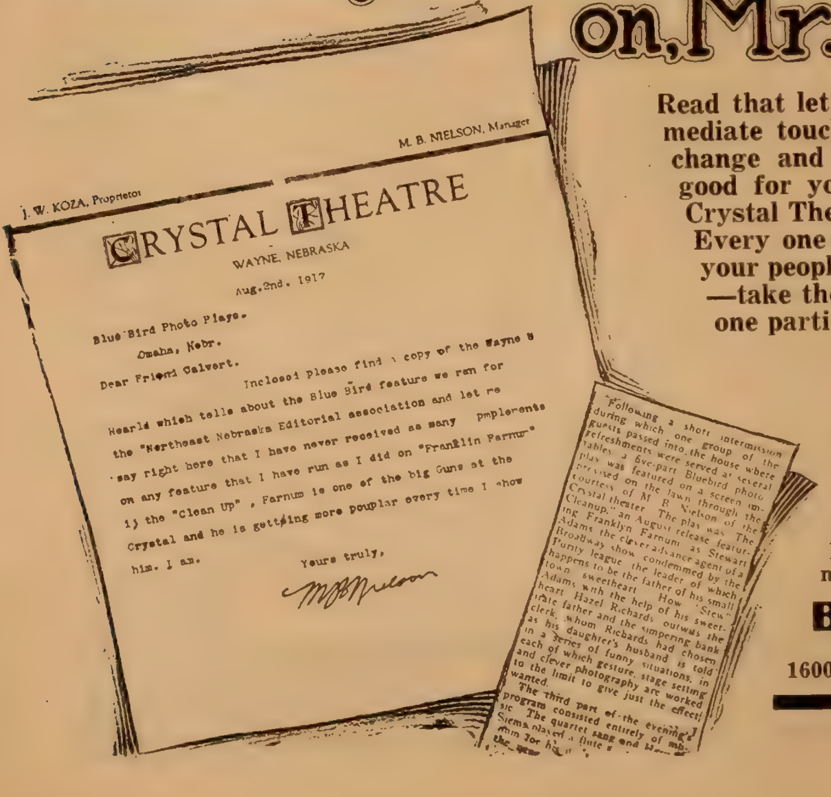
KINGSLEY BENEDICT and MIGNON ANDERSON in

"THE MASTER SPY"

This Gold Seal packs three reels of thrills and intense interest—not a line of padding in the picture. Kingsley Benedict agrees to carry the plans of a fortification which a spy has given into his keeping. Suspected by an army officer, Kingsley slips the plans into a coachman's pocket. In attempting to regain the plans the coachman calls for help. Kingsley silences him with a crack on the skull. Kingsley escapes by cutting the harness from the horse and leaping from his back, rides furiously away. Before he gains the frontier he rescues Mignon from the hands of an army captain and restores her to her sweetheart. It is full of speed and punch, and is sure to make a tremendous hit with your patrons. Book it.

RELEASED WEEK OF SEPTEMBER 24.

Something to Cut Your Wisdom Teeth on, Mr. Exhibitor



J. W. KOZA, Proprietor
M. B. NIELSON, Manager

CRYSTAL THEATRE
WAYNE, NEBRASKA

Aug.2nd. 1917

Blue Bird Photo Plays.
Omaha, Nebr.

Dear Friend Calvert.

Inclosed please find a copy of the Wayne H Hearld which tells about the Blue Bird feature we ran for the "Northeast Nebraska Editorial association and let me say right here that I have never received as many pmplements on any feature that I have run as I did on "Franklin Farnum" i) the "Clean Up" , Farnum is one of the big Guns at the Crystal and he is getting more pouplar every time I show him. I am.

Yours truly,
M B Nielson

"Following a short intermission during which one group of the guests passed into the house where refreshments were served at several tables, a five-part Bluebird photo play was featured on a screen improvised on the lawn through the courtesy of M. B. Nielson of the Crystal theater. The play was "The Cleanup," an August release featuring Franklyn Farnum as Stewart Adams the clever advance agent of a Broadway show condemmed by the Purity league the leader of which happens to be the father of his small town sweetheart. How "Stew" Adams with the help of his sweetheart Hazel Richards outwits the irate father and the simpering bank clerk, whom Richards had chosen as his daughter's husband is told in a series of funny situations, in each of which gesture, stage setting and clever photography are worked to the limit to give just the effect wanted.

The third part of the evening's program consisted entirely of music. The quartet sang and [illegible] Siems played a flute [illegible] him for his [illegible] the [illegible]

Read that letter, read the clipping, then get in immediate touch with your nearest BLUEBIRD Exchange and BOOK. "The Clean-Up" will make good for you just as it has made good for the Crystal Theatre. Every BLUEBIRD is a winner. Every one is a real play. Every one will please your people. You don't need to pick out any one—take them as they come and play each one on one particular day each week. In other words:

Start a 'BLUEBIRD Day

and you will feel certain of a "clean-up" on that day each week you show BLUEBIRD Photoplays. Get in touch with your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays,
Inc.
1600 BROADWAY, NEW YORK.

"HAWAIIAN NUTS."

By R. A. DILLON.

"Tinkle, tinkle, tinkle! My, how sweet!"

Scenario by D. A. Dillon.
Produced by W. W. Beaudine.

CAST.

The Ukelele Nightingale	Gale Henry
Professor Jasbo	Milton Sims
Happy Unlucky	William Franey
The Blackhand Chief	Milburn Moranti

"You have cauliflower ears, a hare-lip, squint eyes, a wry-neck, two left hands and the few teeth you've got left don't hit. Do you think Uncle Sam is starting a side-show or an army?"

"Out into the night—out into the cold, cold world — not even good enough for cannon food. Oh, my! waddleido?"

Bill is chucked out of the recruiting office and feels that there is no place for him in a disjointed universe. Wandering down the street he sees a man approach another and slip him a wad of bills after making some strange passes in the air.

"Good enough to try, anyway!" says Bill, and, going up to the man, he waves his hands in imitation of the motions. The next thing Bills knows he is on his back in a den, with a lot of sinister ruffians beinding over him and a whole arsenal of guns pointed at his middle.

"Take them away. I'm ticklish!" he cries.

"Look at him," says the Chief in rapture. "Did you ever see such a perfect picture of a blackhander. Say, beauty, will you join the band?"

"I join any kind of a band but a Joiman band," says Bill, and he is initiated at once. Then comes the drawing of lots. Bill has no idea what it is for, but he doesn't want to be left out of anything. So, in a moment, he finds himself commissioned to take a ukelele filled with dynamite to the Chief's inamorata. She is a lovely lady, with a passion for Professor Jasbo, who teaches the ukelele, and who, the Chief fears, has stolen her heart away from him. They are in the midst of a soulful party when Bill arrives. A message from the Chief lets him into the charmed circle at once, and he joins the group on the floor, having placed the dangerous instrument out of harm's way. There is a pause for refreshments, and in the scramble for the eats Bill mixes the instruments and brings back the loaded one to the Chief instead of Jasbo's. The Chief strikes a chord, and Biff! Bang! the whole gang goes up in smoke.

"Oh! look at the pretty birdies!" cried the entire population of the burg, as portions of the Chief, his gang, and last but not least, of Bill, went sailing through the circumambient atmosphere. But alas! the ukelele had done its deadly work well, and Gale never knew how near she came to satisfying the vengeance of the desperate band. She went on peacefully playing the ukelele with Professor Jasbo.

DOROTHY PHILLIPS

IN "HELL MORGAN'S GIRL"

"HELL MORGAN'S GIRL" is a splendid drama that excels in sheer emotional power and virile adventure. It sets the red blood tingling as it unfolds its

Thrilling Story of The Barbary Coast

"HELL MORGAN'S GIRL" has never played to less than capacity from its first release. It has positively pulled the crowds away from theatres who were playing the most popular film stars on the same night. If you have never played it, by all means do so—we recommend it for a winner. If you have played it, BOOK IT through your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplay,s Inc., 1600 Broadway, New York.

REVIEW OF UNIVERSAL PAST RELEASES

GOLD SEAL.

AUGUST—
14—**A Wife's Suspicion**..........(3-Reel Drama)
Betty Schade-Val Paul.
28—**The Winning Pair**..........(3 Reels)
Ruth Stonehouse.
SEPTEMBER—
4—**The Empty Gun**..........(3-Reel Drama)
Lon Chaney, Claire McDowell and S. De Grasse.

IMP.

JULY—
1—*A Double-Topped Trunk*..........(Drama)
8—*The Girl In the Limousine*..........(Drama)
15—*Hatton of Headquarters*..........(Drama)

STAR FEATURETTE.

AUGUST—
16—**Cheyenne's Pal**..........(2-R. Western Drama)
Harry Carey.
23—**The Golden Heart** (2-R. Heart-Interest Drama) with *Little Zoe Rae.*
30—**Hands in the Dark**..........(2-R. Drama)
J. W. Kerrigan-Edith Johnson.
and *Old French Towns*..........(Short Scenic.)
SEPTEMBER—
6—**A Dream of Egypt**..........(2-R. Drama)
Lena Baskette-Betty Schade.

BISON.

AUGUST—
21—**Squaring It**..........(3-R. Western Drama)
Neal Hart-Janet Eastman.
SEPTEMBER—
1—**Jungle Treacehry**..........(2-R. Animal Drama)
Eileen Sedgwick-Fred Church.
8—**The Lure of the Circus**....(2-R. Animal Drama)
Eileen Sedgwick-Fred Church.
and *Sierre Winter Sports*..........(Scenic.)

L-KO.

AUGUST—
22—**Street Cars and Carbunkles**..........(2-R. Com.)
Bob MacKenzie, Eva Novak and E. Barry.
29—**Props, Drops and Flops**..........(2-R. Com.)
Gladys Varden, Walter Stephens, Bert Roach and Ray Griffith.
SEPTEMBER—
5—**Backward Sons and Forward Daughters** (2-R. Com.) *Billy Bevan—Lucille Hutton.*

BUTTERFLY.

AUGUST—
20—**The Lair of the Wolf**..........(5 Reels)
Donna Drew, Gretchen Lederer and Joe Girard.
27—Harry Carey in **"Straight Shooting"**..........(5 R.)
with *Molly Malone.*
SEPTEMBER—
3—Francis Ford in **"Who Was the Other Man?"** (5 Reels)

JOKER.

AUGUST—
30—*Why They Left Home*..........(Comedy)
SEPTEMBER—
1—*Busting Into Society*..........(Comedy)
SEPTEMBER—
6—*Officer, Call a Cop*..........(Comedy)
8—*A Gale of Verse*..........(Comedy)

NESTOR.

AUGUST—
14—*The Rushin' Dancers*..........(Comedy)
21—*Move Over*..........(Comedy)
28—*The Night Cap*..........(Comedy)
SEPTEMBER—
3—*Looking 'Em Over*..........(Comedy)

POWERS.

AUGUST—
11—*Seeing Ceylon with Hy. Mayer*....(Travelaugh)
18—*Doing His Bit*..........(Comic Cart.)
and *Algeria Old and New*..........(Scenic)
25—*Colonel Pepper's Mobilized Farm*....(Com. Cart.)
and *The Home Life of the Spider* (Ditmar's Ed.)

REX.

JULY—
12—**Three Women of France**..........(2-R. War Dr.)
Jack Mulhall-Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

AUGUST—
6—**"The Gray Ghost,"** Episode 7, **"Caught in the Web"**..........(2 Reels)
13—**"The Gray Ghost,"** Episode 8, **"The Double Floor"**..........(2 Reels)
20—**"The Gray Ghost,"** Ep. 9, **"The Pearl Necklace"** (2 Reels) with *Priscilla Dean, Eddie Polo and Emory Johnson.*
27—**"The Gray Ghost,"** Ep. 10, **"The Shadow,"** with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*
SEPTEMBER—
3—**"The Gray Ghost,"** Episode 11, **"The Flaming Meteor"**..........(2 Reels)
Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.

VICTOR.

AUGUST—
10—**Like Babes in the Woods**..........(2-R. Juv. Com.)
Violet MacMillan.
17—**The Brass Girl**..........(2-Reel Comedy-Drama)
Matt Moore-Jane Gail.
24—**A Five-Foot Ruler**..........(2-R. Comedy-Drama)
Carter and Flora Parker De Haven.
31—*Scandal Everywhere*..........(Comedy)
SEPTEMBER—
7—*The Curse of a Flirting Heart*..........(Comedy)

UNIVERSAL ANIMATED WEEKLY.

AUGUST—
15—*Animated Weekly, Vol. 2, No. 85*..........(News)
22—*Animated Weekly, Vol. 2, No. 86*..........(News)
29—*Animated Weekly, Vol. 2. No. 87*..........(News)
SEPTEMBER—
5—*Animated Weekly, Vol. 2, No. 88*..........(News)

UNIVERSAL SCREEN MAGAZINE.

AUGUST—
17—*Universal Screen Magazine. Issue No. 32.*
24—*Universal Screen Magazine. Issue No. 33.*
31—*Universal Screen Magazine. Issue No. 34.*
SEPTEMBER—
7—*Universal Screen Magazine. Issue No. 35.*

UNIVERSAL CURRENT EVENTS.

SEPTEMBER—
11—*Universal Current Events. Issue No. 13.*
18—*Universal Current Events. Issue No. 14.*
25—*Universal Current Events. Issue No. 15.*
SEPTEMBER—
1—*Universal Current Events. Issue No. 16.*
8—*Universal Current Events. Issue No. 17.*

Chosen

by the Livest Exhibitors in New York as the

Serial Winner

of the Season

Marie Walcamp made the Universal Serial, "Liberty," a tremendous financial success for thousands of Exhibitors—she has made "THE RED ACE" even greater through her amazing fearlessness — daring— and thrilling stunts in each of the 16 episodes.

ASK any Exhibitor who ran "Liberty," with Marie Walcamp, and be amazed at what he says about the results with that serial. Then remember you get THE SAME STAR — the SAME DIRECTOR and a far greater PUNCH serial in "THE RED ACE" than "Liberty." Take our little "tip" and grab it now.

Ask your nearest Universal Exchange for the BIG, FREE Advertising Campaign Book that shows you how to put this gripping serial over in a stunning way through ads, teasers, stunts, posters, banners, novelties, etc. This campaign book shows you how to do it without effort on your part. Simply follow directions. Get busy NOW! UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe." 1600 Broadway, New York.

"We Are French"

"WE ARE FRENCH" is a genuine heart-interest drama —a revelation of a gentle yet heroic personality thai will let loose a flood of warm sympathy as the life story of two French soldiers is unfolded through the consummate work of

RUPERT JULIAN
ELLA HALL
KINGSLEY BENEDICT
Production by Rupert Julian

"WE ARE FRENCH" is a screen version of the novel by the same name, written by Perley Poore Sheehan and Robert H. Davis. It is the BLUEBIRD production that created such a wonderful impression under the name of "The Bugler of Algiers."

Book it—then advertise it to the limit. Get the striking posters—the slides and the ad props that will pull the crowds into your house. Book "We Are French" through your nearest BLUEBIRD Exchange, or

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New York.

The Moving Picture Weekly
September 15, 1917
Vol. 5. No. 5.
Price 10¢

The Museum of Modern Art
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Periodical

Herbert Rawlinson & Brownie Vernon in "Flirting with Death"

BLUEBIRD PHOTO PLAY

BLUEBIRD PHOTOPLAYS
PRESENT

ELLA HALL

IN

"THE SPOTTED LILY"

A HEART MOVING STORY OF A FRENCH MAIDEN WHO DRAINED THE CHALICE OF SACRIFICE & FOUND ITS DREGS THE SWEETEST. —DIRECTED BY HENRY SOLTER

BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE,—OR BLUEBIRD.
PHOTOPLAYS, INC. 1600 BROADWAY. N.Y.C.

Read and Act Mr. Exhibitor!

1420 THE MOVING PICTURE WORLD September 1, 1917

Says There is Money in Second Run Pictures

Seattle Exhibitor in Shopping District Raises Price and Changes from First Run Policy for Second Run Pictures—Makes a Success of It.

By J. S. Anderson, East Seattle, Washington.

SEATTLE, WASH.—Neither the war nor summer weather nor anything, except the car strike, have cut into the profits this summer of John Hamrick, manager of the Rex. Mr. Hamrick's theater is a house of about 600 capacity, situated on Second avenue in the very center of Seattle's shopping district. Until this year the Rex had always been operated as a first run house. In the early spring Mr. Hamrick decided to put on second run pictures. It was just a few months after the admission price had been raised from 10 to 15 cents, but the manager did not lower the price in spite of the fact that the finest run houses in the city charge no more for general admission than 15 cents.

The programs at the Rex are composed only of those features which have played to extraordinary business during their first run in the city. The usual plan is to change twice a week, but when a picture warrants it, it is kept on a full week. For special reasons first run pictures are sometimes shown; as, for instance, after "Hell Morgan's Girl" had played a very successful second run at the Rex, a week or two later it was followed by "The Girl in the Checkered Coat," and the fact that the same cast appeared in this picture that had made such a hit in "Hell Morgan's Girl" was made the keynote of the advertising. Excellent business was the result. Mr. Hamrick has no trouble in getting the same admission price for his second run pictures that the first run houses charge, and the first week of the car strike is the only time this summer when his business has not been satisfactory. After that first week people found out that jitneys were just about as good as cars to ride in, and that the Rex was still showing good pictures, so the second week Mr. Hamrick's business came back to normal and has continued that way.

You can eliminate all guessing—all wondering—on what to book through the REPEAT BOOKING PLAN. It's the only logical way that every Exhibitor should conduct his theatre. It gives him his greatest chance of making the most money possible out of every booking and reduces his operating expenses at the same time.

Adopt the REPEAT BOOKING PLAN. Start with these three and play them in your house until every dollar of profit that they hold for you is in your cash-drawer.

Ella Hall

in "A Jewel in Pawn"

Franklyn Farnum

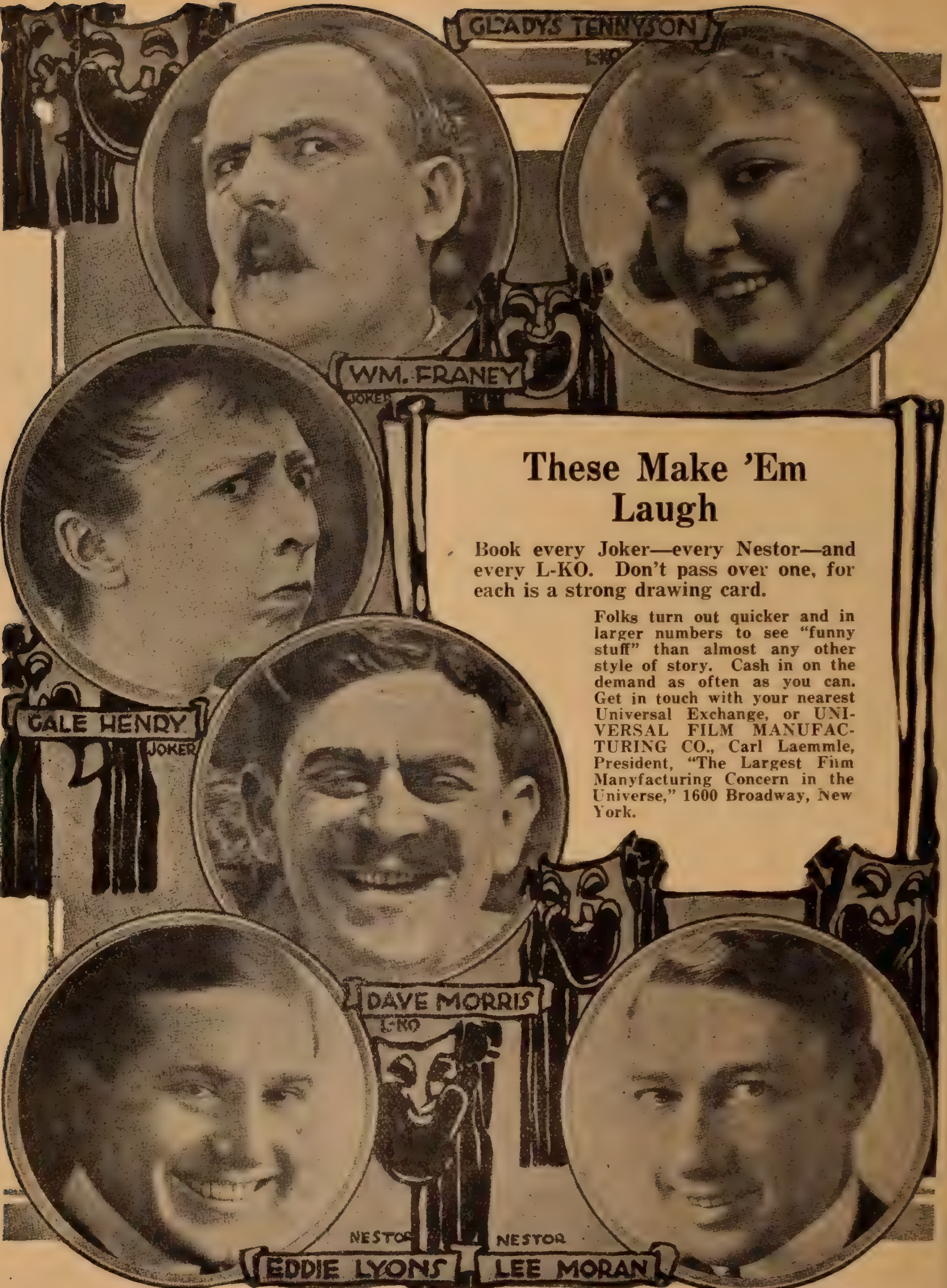
and BROWNIE VERNON in "The Clock"

Dorothy Phillips

WILLIAM STOWELL and LON CHANEY

in "The Flashlight"

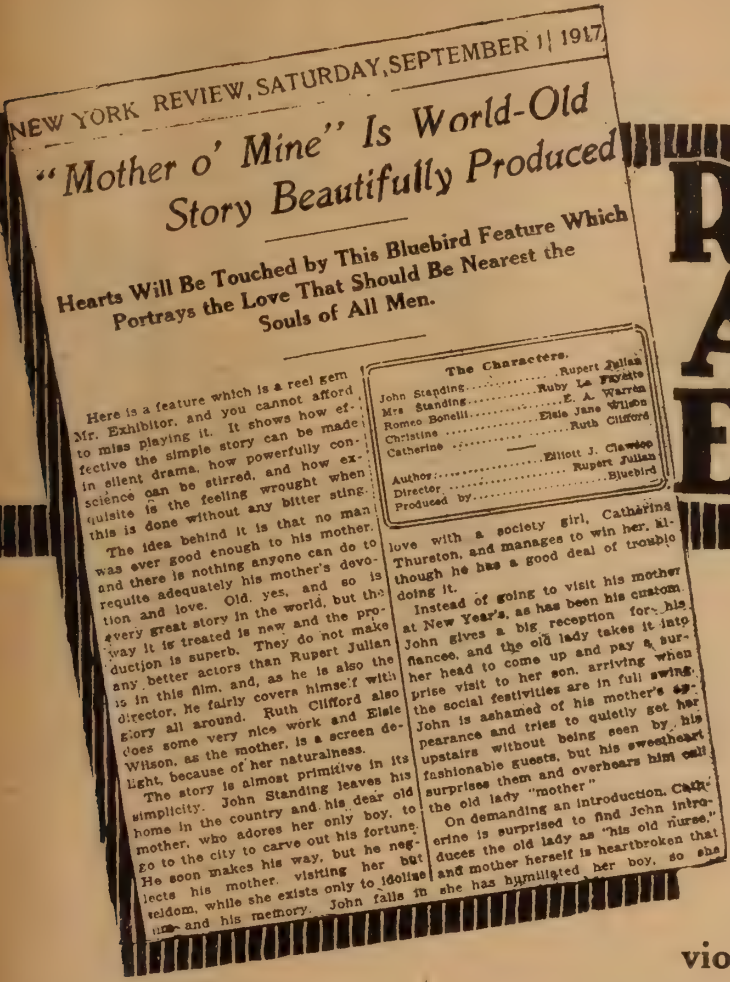
Bluebird Photoplays,
Inc.
1600 BROADWAY,
NEW YORK.



These Make 'Em Laugh

Book every Joker—every Nestor—and every L-KO. Don't pass over one, for each is a strong drawing card.

Folks turn out quicker and in larger numbers to see "funny stuff" than almost any other style of story. Cash in on the demand as often as you can. Get in touch with your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manyfacturing Concern in the Universe," 1600 Broadway, New York.



NEW YORK REVIEW, SATURDAY, SEPTEMBER 1, 1917

"Mother o' Mine" Is World-Old Story Beautifully Produced

Hearts Will Be Touched by This Bluebird Feature Which Portrays the Love That Should Be Nearest the Souls of All Men.

The Characters.

John Standing	Rupert Julian
Mrs Standing	Ruby La Fayette
Romeo Bonelli	E. A. Warren
Christine	Elsie Jane Wilson
Catherine	Ruth Clifford
Author	Elliott J. Clawson
Director	Rupert Julian
Produced by	Bluebird

Here is a feature which is a reel gem Mr. Exhibitor, and you cannot afford to miss playing it. It shows how effective the simple story can be made in silent drama, how powerfully conscience can be stirred, and how exquisite is the feeling wrought when this is done without any bitter sting.

The idea behind it is that no man was ever good enough to his mother, and there is nothing anyone can do to requite adequately his mother's devotion and love. Old, yes, and so is every great story in the world, but the way it is treated is new and the production is superb. They do not make any better actors than Rupert Julian is in this film, and, as he is also the director, he fairly covers himself with glory all around. Ruth Clifford also does some very nice work and Elsie Wilson, as the mother, is a screen delight, because of her naturalness.

The story is almost primitive in its simplicity. John Standing leaves his home in the country and his dear old mother, who adores her only boy, to go to the city to carve out his fortune. He soon makes his way, but he neglects his mother, visiting her but seldom, while she exists only to idolise time and his memory. John falls in love with a society girl, Catherine Thurston, and manages to win her, although he has a good deal of trouble doing it.

Instead of going to visit his mother at New Year's, as has been his custom, John gives a big reception for his fiancee, and the old lady takes it into her head to come up and pay a surprise visit to her son, arriving when the social festivities are in full swing. John is ashamed of his mother's appearance and tries to quietly get her upstairs without being seen by his fashionable guests, but his sweetheart surprises them and overhears him call the old lady "mother."

On demanding an introduction, Catherine is surprised to find John introduces the old lady as "his old nurse," and mother herself is heartbroken that she has humiliated her boy, so she

Read and Act—Mr. Exhibitor

"Mother o' Mine" will touch the heart of every one. It is a story of rare excellence and universal interest. It is as beautiful as music brought from an old violin by a master hand.

FEATURING

Rupert Julian & Ruth Clifford

"Mother o' Mine" is the type of story that the majority of your patrons will want to see again. It is the kind of story that they will speak of to their friends with glowing words of praise. This interest means advertising for your house—it means money for your cash drawer—it means prestige for you. Book it through your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.,

1600 BROADWAY - - - - - NEW YORK

BUTTERFLY PICTURES PRESENT

VIOLET MACMILLAN

IN

"THE GIRL WHO WON OUT"

A POWERFUL HEART INTEREST DRAMA BY JUDGE WILLIS BROWN
DIRECTED BY EUGENE MOORE

BOOK THROUGH ANY BUTTERFLY EXCHANGE— OR UNIVERSAL FILM MAN'F'G COMPANY
CARL LAEMMLE, PRES,
1600 BROADWAY, N.Y.C.

SCOOP

For all Exhibitors

73 Universal Exchanges now specializing on the

Twice-A-Week News Service

UNIVERSAL ANIMATED WEEKLY
UNIVERSAL CURRENT EVENTS

—enabling all Exhibitors to secure the combined big winners—The Universal Animated Weekly—and—The Universal Current Events—for months FIRST with the biggest news events of the entire world.

Compare our release dates with competition, and you'll see how far in advance the "U" Animated is. This, plus the popularity of the "U" Current Events, has given to Exhibitors the biggest crowd-getter—the Universal's TWICE-A-WEEK-NEWS-SERVICE, especially now during war time.

The demand for the "U"-TWICE-A-WEEK-NEWS-SERVICE has prompted us to offer OPEN BOOKINGS. Things have changed in News Weeklies. Time was when the loudest shouter and biggest Trade Paper advertiser got the business. Exhibitors can't be bunkoed any more by mere loud talk or lavishness in advertising spaces. Exhibitors have demanded the best news first. The Universal's TWICE-A-WEEK-NEWS-SERVICE is the answer. It is sweeping the country, delighting millions and bringing the crowds to thousands of theatres. It has no competition. There is nothing like it. You can book the TWICE-A-WEEK-NEWS-SERVICE thru any Universal Exchange, or communicate with the

UNIVERSAL ANIMATED WEEKLY

1600 BROADWAY, NEW YORK.

JEWEL

PRODUCTIONS INC.

¶ Art, in its various forms of expression, obtains a following only so long as it maintains a lead. Sophistication, more than familiarity, breeds contempt. If you permit your audiences to grow beyond the pictures you show, you lose your patronage.

¶ The most progressive managers are the first to recognize this condition as they are the first to suffer from it. The average feature, or the best feature produced in the average way, not only does not solve the problem, it makes matters worse by false promises.

¶ Yet, there are directors unhampered by producers, and a few producers unfettered by greed or tradition, who have "seen visions and dreamed dreams." Their work marks the present limit of the moving picture art. As the art advances in the future, these men will be behind the movement, and the pictures will reach the screen through JEWEL Productions (Inc.).

¶ JEWEL Productions, Inc., is not a producing concern. It is not afflicted with a producing "policy." Its sole business is to market fine pictures. Extraordinary merit alone determines the pictures bought and distributed by the JEWEL organization.

¶ We have thus far acquired the rights to only five pictures after examining a large number. Three are from the Universal Film Mfg. Co.—"Come Through," George Bronson Howard's greatest melodrama; "Sirens of the Sea," the picture beautiful; "Pay Me," the big drama of the West. One to be announced is from Lois Weber. One was made by Edwin Thanhouser. It is the patriotic classic, "The Man Without a Country."

¶ You are asked to see and judge these pictures on their merits, unprejudiced by what we think of them. Write for further particulars to the Jewel Exchange Home Office, or 405 Mecca Bldg., 1600 Broadway, New York.

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In New York—1600 Broadway.
In Chicago—220 S. State St.
In Pittsburgh—1201 Liberty Ave.
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In Denver—1422 Welton St.
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In Indianapolis—58 West New York St.
In Portland, Ore.—401 Davis Street.
In Washington, D. C.—419 North 9th St.
In Canada—State Rights Features, 106 Richmond St., W.—Toronto.

(405 MECCA BLDG.), 1600 BROADWAY, NEW YORK.

SCENES FROM THE BUTTERFLY PICTURE
HARRY CAREY
"THE SECRET MAN"

Enter—THE HERO

A MOST important person in any story is the hero, and the hero of the coming serial, "The Red Ace," is no exception to this rule. His name is Larry Peyton, and he has a film reputation which warrants his being chosen for the job—and that means a lot. His special, particular mission is to rescue the heroine, Marie Walcamp, from a series of the most dreadful predicaments which Director Jacques Jaccard has devised for her. But in "The Red Ace" he has a good many little stunts of his own to put over, too. His name in the picture is Sergeant Winthrop, and he is a member of that famous force the Canadian Northwest Mounted Police.

Peyton has no claim to what the old actors call "theatre blood." His people were tobacco planters in Kentucky, and he was originally "intended for the farm." They

(Continued on page 27)

The MOVING PICTURE WEEKLY

Vol. 5. SEPTEMBER 15, 1917. No. 5.

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.

Published Weekly by the

Moving Picture Weekly Pub. Co., Inc.

Editorial Offices.................1600 Broadway, N. Y.
Publication Offices.................409 Pearl St., N. Y.

PAUL GULICK.................Editor
M. WINKLER.................Music Editor
PETER PEPPER.................Interviews
MARJORIE HOWARD.................Interviews
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ROBERT S. DOMAN....London Correspondent
BURTON RICE.................Paris Artist

Subscription Price, $3.00 a year; Foreign, $3.50; Single Copies, 10c.

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The Twisted Soul
The Fifth Boy
The Boy Test
The Strike-Breaker
The High Cost of Lying
Delayed Delivery
O'Connor's Mag
The Girl Within
John Mull's Return
The Ghost Girl
Uplifting Dulcie
The Pink Pajamas
The Love-Lorn Sweeper
Julio Sandoval
The North Man
The Girl by the Roadside
The Run of the Yellow Mail
Mr. Tight Wad
A Live Wire
The King Was Crowned
His Royal Family

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"The MASTER SPY"

BEING an episode of the Perils of the Secret Service. Released as a three-reel Gold Seal Drama.

Produced by Jack Wells and Kingsley Benedict.

CAST.

Yorke Norroy	Kingsley Benedict
Carson Huntley	Jay Belasco
John Gaunt	Al. MacQuarrie
Von Linden	Baron Von Ritzau
Irma Mailoff	Mignon Anderson
Boris Von Haden	Frank Lanning

"See who that is at the door, Huntley," says Yorke Norroy, "but don't let any one in unless you have to."

The two agents of the U. S. State Department, Yorke Norroy and Carson Huntley, are about to leave the town of Eukrain, on the border of Russia and Saxonia, a neighborhood which is becoming unhealthy for those in government service. They have their passports, but getting them has been none too easy.

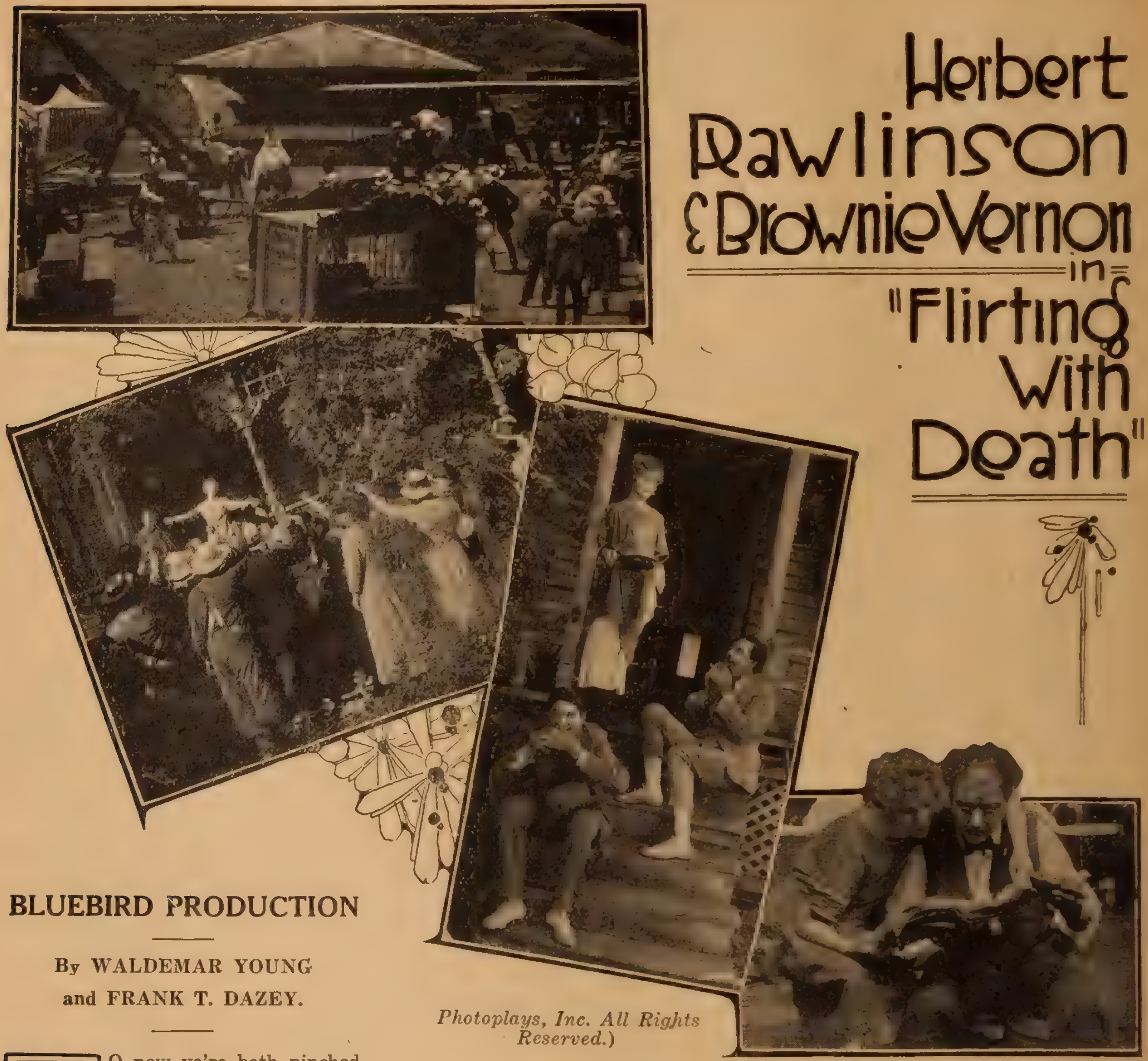
The man at the door proves to be John Gaunt, well known to them as a representative of the British Secret Service, but traveling as a tourist. Gaunt is in a miserable state of health, and, feeling that his end is near, has sought his old acquaintance, Norroy, on a desperate chance.

He tells Norroy and Huntley that he has received the plans of the forts that afternoon, and that he is to get two thousand pounds for bringing them to headquarters in England, but if he dies without doing it, his wife and children will be penniless. He implores Norroy to take the plans to England, and get the money for his family. Norroy is about to refuse, when Gaunt recalls the past when he risked his own life to save Yorke's, and the latter finally consents.

Norroy persuades Huntley to cross the border before him. Soon after, Huntley starts from the hotel. He is stopped by some fierce looking officers who search him and his and his baggage. Norroy, too, is examined by the soldiers, but he slips the plans into his driver's pocket and is allowed to go on his way. When Norroy attempts to remove the plans from the pocket, the coachman sets up a howl to call the soldiers. Norroy strikes him quickly over the head with his revolver, and, unhitching the horse, starts down the road at a swift pace on its back, the soldiers pursuing him.

Arrived at an inn, Norroy is delighted to see Georgio, a man whom

(*Continued on page* 39)



Herbert Rawlinson & Brownie Vernon in "Flirting With Death"

BLUEBIRD PRODUCTION

By WALDEMAR YOUNG and FRANK T. DAZEY.

Photoplays, Inc. All Rights Reserved.)

"SO now ye're both pinched, and ye'll come along with me without no more words about it."

"But this isn't gambling—why it's a sure thing for the public—see all these beautiful presents—and they almost always win——"

"Nuthin' doin', young feller. The cooler for yours."

The circus crowd seems to think that the arrest of the two young men operating the wheel-of-fortune, is more interesting and exciting than the most thrilling performance inside the big top. Most of them have tested the wheel, but that makes no difference. Some one in trouble, and that some one a pair of strangers better dressed and more intelligent than themselves, gives them a thrill of joy that the bareback riders themselves are powerless to bestow. "Sky-High" Billy Wardwell and his pal and assistant at the wheel, "Domino" Dominick, are landed in the town jail. But you can't keep a good man down.

Domino manipulates a piece of wire, "springs" the lock, and the two adventurers make their way out of town on a freight train. They find lodgings on the floor of a box-car, and wake up, late the next morning, to find themselves side-tracked in the small town of Watabunk.

Dave Higginbotham, an inventor, is a foremost citizen of Watabunk, and the two worthies ride from the depot on a load of good-boxes, filled with material for Higginbotham's workshop. Sky-High makes a hurried impression on Jane Higginbotham, the inventor's daughter, and she obligingly allows them to make their breakfast on some of her freshly baked pies.

Watabunk, in general, and Jane in particular, look good to Sky-High, and he resolves to quit his nomadic life and settle down. To that end he secures a job on the local newspaper, and begins forthwith to ingratiate himself with the Higginbothams.

The inventor is working on an aerochute which he believes will make the practice of aviation absolutely safe. Sky-High and Domino have faith in the old man's idea and decide to form a stock company to promote the aerochute. Domino goes to New York to interest outside capital, while Sky-

CAST.

Jane Higginbotham	Brownie Vernon
"Sky-High" Billy Wardwell	Herbert Rawlinson
"Domino" Dominick	Frank MacQuarrie
Dave Higginbotham	Marc Fenton
Ed Warmbath	H. F. Crane
Murphy	"Red" Unger

Produced by Elmer Clifton.

High promotes the venture among residents of Watabunk.

While making himself agreeable to Jane the ex-showman gains the enmity of rural swain who had, up to that time, believed there was a chance for him to win the girl's affections. "Cut out" by Sky-High, the disgruntled Watabunker digs into Sky-High's past and learns he is a fugitive from justice.

When the news spreads, the townsfolk are poorly disposed toward Sky-High's venture in promoting Higginbotham's aerochute. Jane hears the story, and is disappointed in the man she has learned to love. Domino returns from New York with a big batch of stock subscriptions; but the townsfolk decide to disorganize Sky-High's financial hopes.

Just at the moment when matters look darkest, Sky-High publicly declares that he will, himself, test out the aerochute to prove its worthiness, if Watabunkers will agree to back the concern in the event of Sky-High making good in his drop from an airship. The circus is again in town, and with it his friend Murphy, the aviator. It is so agreed, and Sky-High makes the ascent and descent with flawless success.

Jane Higginbotham cannot resist the pleadings of such a brave man as Sky-High, and consents to be his. Dave Higginbotham is happy in the success of his invention, and all ends well.

EIGHT GIRLS AND A RAFT.

THE Universal Joker Comedy Company, starring Gale Henry and William Franey, and directed by Allen Curtis, had a raft made recently which it was planned to use in "Short Skirts and Deep Water," which was staged at the seashore. The raft was taken to Long Beach early in the morning. The company, on its way to the location at the ocean's edge, stopped for several hours to make a number of scenes, and when they reached the beach the raft was not to be found.

Director Curtis at once organized a searching expedition and soon discovered that the raft had been appropriated by a party of picnickers, the members of which were making use of the raft as a lunch table—it was then a little after the noon hour. The said picnickers consisted of eight very pretty young girls who were momentarily embarrassed when informed that they were using a Universal company "prop." But Director Curtis set them at ease by telling them to continue their little party and his Jokerites would join them in the gastronomic exercises, adding the lunches brought from Universal City to the "spread" already upon the raft. This met the instant approval of the attractive octette, who returned the kindness by playing the part of bathing girls in several of the scenes subsequently taken.

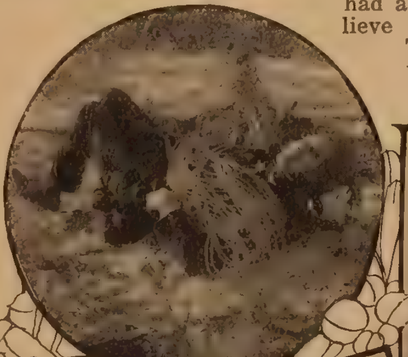
RAWLINSON AN OPTIMIST.

HERBERT RAWLINSON, starred in the coming Bluebird, "Flirting With Death," with Brownie Vernon, is a confirmed optimist and proud of it. He declares that he is "too proud to gloom."

"There's nothing like optimism," he says. Often things happen in this business, which make you wish you had become a blacksmith or something where the knocking is good, and you always have a hammer ready. But I have found that a cheerful mental attitude is a panacea for everything."

He had an opportunity recently to test his creed when he was confined to the hospital for many weeks with an injured leg, hurt in the staging of a realistic struggle for a picture.

"You ought to have heard the jokes about my 'tin leg,'" he went on. "If I had allowed myself to despair, I believe I should have been there yet. They told me that I couldn't work for months, but I was back again at the old stand in nine weeks. I think my mental attitude had a lot to do with it. 'Grin and bear it' is a motto invented by some one who knew what he was talking about.



"THE GRAY GHOST"

EPISODE 14.

"AT BAY."

Universal Serial by Stuart Paton from the Saturday Evening Post story, "Loot."

By Arthur Somers Roche.

CAST.

Morn Light	Priscilla Dean
The Gray Ghost	Harry Carter
Wade Hildreth	Emory Johnson
Marco	Eddie Polo
Arabin	Howard Crampton
Jerry Tryon	Lou Short
Cecelia	Gypsy Hart
Commissioner	Sidney Dean

"SEARCH the ruins, quick!" cries the Commissioner, as the House of Mystery goes up in the smoke of the explosion.

Tryon and Marco, with the rest of the police officers approach as near as they dare to the smoking debris, hunting for the bodies of Morn Light and Hildreth, for they are convinced that both must be killed.

A sound is heard from the ground under their feet. They commence to dig furiously, and presently reveal the underground chamber, where Morn Light and Hildreth are found safe and sound. In the confusion, however, The Gray Ghost, Cecelia and two of his confederates have escaped. The others are safely in handcuffs.

At last it seems that Hildreth and Morn Light will be married. Hildreth is with Morn Light making arrangements for the ceremony that night, and after cautioning her to have everything ready, he leaves to prepare for the event.

Cecelia has hastened to the croook's room and, realizing that The Gray Ghost is lost to her, determines to kill him. She hears the others coming and sees The Gray Ghost is in the lead. Slipping behind the door she holds a knife poised ready to strike. One of the crooks enters, however, and her attempt is again frustrated. The Gray Ghost enters, and as he is determining to marry Morn Light that night, he gives his confederates instructions.

Marco leads the Commissioner, Tryon and Arabin to the crook's house. He enters alone, telling them that should he not return within a short length of time, to follow him.

The Gray Ghost and the two crooks are just leaving when Marco comes to the door. They quickly overpower him, knock him unconscious, and throw him down the elevator shaft. One of the crooks sees the other members of the party entering the house. and they are successful in overpowering the whole party. They are tied up and the crooks leave with Cecelia. Before leaving, The Gray Ghost arranges an ingenious device on the telephone bell so that when the telephone rings a bomb will be exploded and destroy the party. He tells them that he will call up just before the marriage that night and tell them good-by. He and the crooks then set out for Morn Light's.

Hildreth, having made final arrangements and secured his license, is with Morn Light and they are waiting the arrival of the minister. The Gray Ghost knocks at the door, and. thinking it is the minister, Morn Light admits him. Both he and Hildreth are overpowered and The Gray Ghost displays another license, says that he intends to marry Morn Light himself. Two of the crooks take Hildreth behind a screen and hold a knife against his head. The Gray Ghost tells Morn Light that unless she follows his instructions Hildreth will be killed.

(*Continued on page 30*)

"Gale"

"A Sleuthy Pair"

Gale tells the police captain she can catch anything from a mouse to a man. For a joke he sends her to a deserted house. Jack gets the same orders. In disguise they meet in the darkness. discover each other; meet the supposed owner of the house. who binds and gags them. Then a funny climax which sends Gale back to the kitchen and Jack looking for a job.

ONE-REEL JOKER—WEEK OF OCTOBER 1st.

LENA BASKETTE

in "A Romany Rose"

A Lena Baskette feature in two reels.

By MYRTLE STEDMAN.

CAST.

Rozeska	Lena Baskette
Her Mother	Claire McDowell
Her Father	Charles Hill Mailes
Richard Lorraine	Fred Montague
His Housekeeper	Martha Mattox
Dancing Master	Nigel Debrullier

Scenario and Production by Marshall Stedman.

DANCE! Get out there and dance for them! What good are you if you can't do something for a living?"

Brutally threatening, Rozeska's father tore her away from her mother's arms, thrust her tambourine into her hand, and sent her out to entertain the auto party, halted on account of tire trouble, beside the road.

"See the pretty little girl! What charming movements! A natural dancer!" cried the tourists, among whom was Carter Hargrave, the head of the vaudeville circuit. The child's father was all smiles when he gave him his card, and said that the girl would be a success in vaudeville.

In the outskirts of the village near the gypsies' camp, lives Richard Lorraine, who, bereft of his wife and child, lives in a world of memories. He notices the gypsies' camp and wanders over to it. There he sees little Rozeska teaching her doll to dance. The next morning he calls at the camp and pays the father a large sum to allow him to adopt the child, to take the place of his own. The mother is grieved at the parting, but realizes it is for the best.

Following the legal adoption, Rozeska is given everything she wishes. The father soon spends the money, and then, remembering the vaudeville manager, calls on him. Hargrave offers him seventy-five dollars a week for the child to dance. The father agrees to bring her, and that day breaks camp without telling the mother of his plans. In the night they arrive in the neighborhood of the Lorraine home. The father sets out for the house, but arouses the mother's suspicions. She questions him, and he ties her, but she succeeds in releasing herself and follows. The father is about to make away with Rozeska, when the mother arrives and raises the alarm. In an effort to escape, the father falls from the window and is killed. Rozeska clings to her mother; Lorraine, seeing this, offers the gypsy a home with her child.

SCENES FROM ANIMATED WEEKLY No. 88.

Above—22nd Engineers arriving at Camp Wadsworth, Spartanburg, S. C., where they are to prepare for the New York Division. The star training camp of the country.

Below—More troops arriving at Spartanburg where Major-General O'Ryan will be in command of a wonderful army.

Rear-Admiral Usher, General Franklin Bell and Colonel Roosevelt reviewing Draft Parade.

Above—Giant Draft Parade as it passed up Fifth Avenue at the Flatiron Building.

Below—The big Italian liner Verdi which was sunk by a submarine last week. Taken just before she sailed on her fatal voyage.

ANIMATED WEEKLY, NO. 88.

Sea Wolf Gets the "Verdi."—Italy's daring merchant ship—430 feet long—succumbs to assassin's undersea stab. — *Somewhere-in-the-Atlantic.*

When They Go After 'Em They Get 'Em!—Two Prussian man hawks brought to earth by American Eagles. —*In the Vosges.*

Society Sees Diving Venus Dive—When Annette Kellerman performed for charity the fashionable paid in $4,000 and crowded to meet her.—*Bar Harbor, Me.*

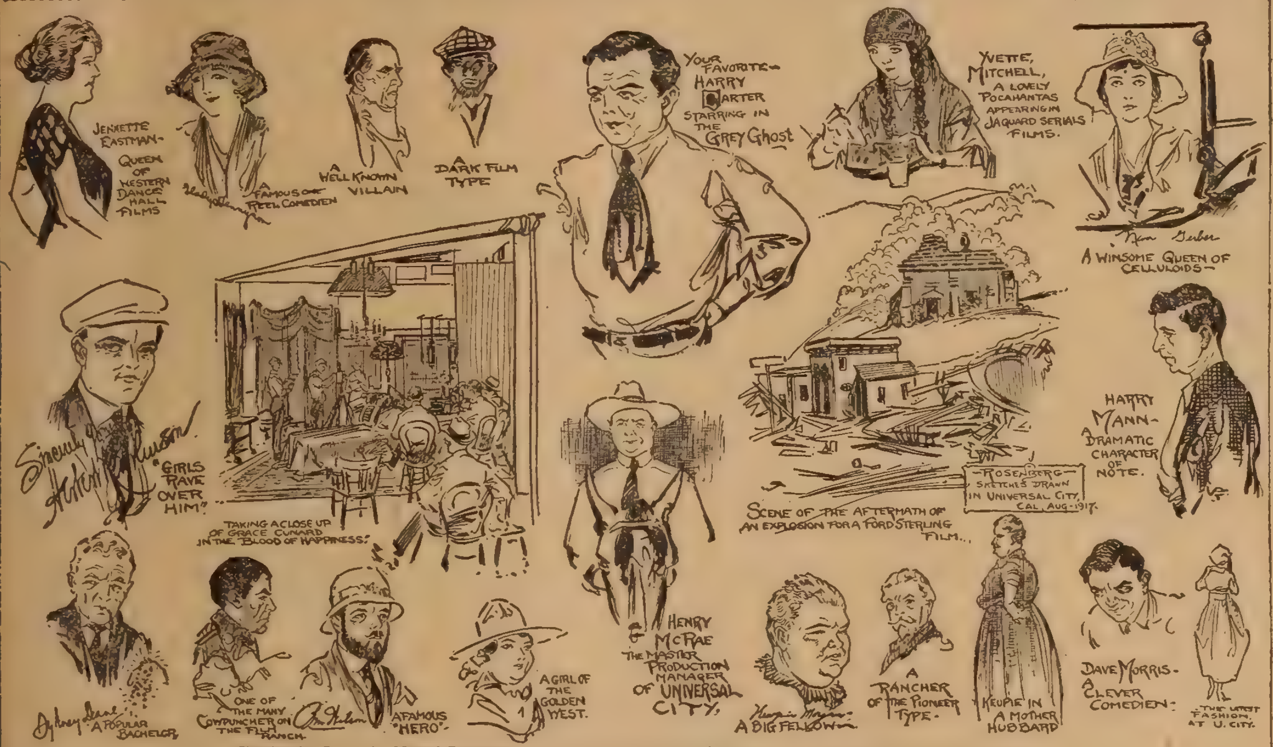
Women Win New Honors In Trap Shooting Meet.—There were 800 pigeon hunters at the big American event and the slaughter was terrific.—*South Shore, Chicago.*

Twenty-Second Engineers Arrive At Southern Camp.—Crack command goes into final training for the troop "over there."—*Spartanburg, S. C.*

Selected For Honors In France, 30,000 Thrill Millions.—New York's boys, not yet in uniform, ready for service in the New National Army.—*New York City.*

Sub-Titles.—And the enemy thought we *could not* raise an army! Many of "The Finest" (N. Y. Police Dept.) were selected. The "Smoke Eaters"

CARTOONIST PAYS FLYING VISIT TO FILMDOM


JENNETTE EASTMAN - QUEEN OF WESTERN DANCE HALL FILMS
A FAMOUS OF REEL COMEDIEN
A WELL KNOWN VILLAIN
A DARK FILM TYPE
YOUR FAVORITE - HARRY CARTER STARRING IN THE GREY Ghost
YVETTE MITCHELL, A LOVELY POCAHANTAS APPEARING IN JAQUARD SERIALS FILMS.
A WINSOME QUEEN OF CELLULOIDS -
"GIRLS RAVE OVER HIM."
TAKING A CLOSE UP OF GRACE CUNARD IN THE "BLOOD OF HAPPINESS."
SCENE OF THE AFTERMATH OF AN EXPLOSION FOR A FORD STERLING FILM...
- ROSENBERG - SKETCHES DRAWN IN UNIVERSAL CITY, CAL. AUG - 1917.
HARRY MANN - A DRAMATIC CHARACTER OF NOTE.
A POPULAR BACHELOR
ONE OF THE MANY COWPUNCHER ON THE FILM RANCH.
A FAMOUS "HERO" -
A GIRL OF THE GOLDEN WEST.
HENRY McRAE THE MASTER PRODUCTION MANAGER OF UNIVERSAL CITY,
A BIG FELLOW
A RANCHER OF THE PIONEER TYPE -
KEUPIE IN A MOTHER HUBBARD
DAVE MORRIS - A CLEVER COMEDIEN -
THE LATEST FASHION AT U. CITY.

Sketches by Cartoonist Manuel Rosenberg made of notables he saw in Los Angeles moving picture camps and studios.

(N. Y. Fire Dept.) will aid in the great push. Left to right: Rear-Admiral Usher, Major General Bell, Colonel Theodore Roosevelt, Mayor Mitchel and Charles E. Hughes. You'll hear from them when they get a crack at the enemy. Teddy says they will do *ALL* and *MORE* than is asked of them—and they WILL! The flag's honor will be upheld.

Over the Cameraman's Shoulder In the War Zone.—Unusual views of action that were made under extraordinary conditions.

Sub-Titles. — The only voice of democracy that MAKES autocracy LISTEN. It will TALK the enemy into submission. There "boys" peep out from under their camouflage blankets and hand the enemy a few reminders that the world is NOT ready for fake "Peace" bids. After the reminders are delivered bridges are constructed so that the invincible French infantry can add EMPHASIS to the message. You have heard of speed? WATCH THIS! The man whose earthly kingdom was ravaged, only to establish for him and his people a vaster kingdom in the heart of civilization—ALBERT OF BELGIUM. With the French Minister of Munitions, Mr. Albert Thomas, in Roumania.

Cartoons by Hy. Mayer, World Famous Caricaturist.

By MANUEL ROSENBERG

Chicago Cartoonist Who Is in Los Angeles Seeing the Sights of California.

Sketching Presidents, ex-Presidents, Congressmen, governors, foreign ambassadors, millionaires, etc., becomes monotonous at times and one yearns for a change of atmosphere and people. The other day a change from sketching politicians to film favorites became a reality.

Armed with a pad and pencil and a trusty guide, we penetrated into that forest of film stages known as Universal City, the realization of the dream of Carl Laemmle.

Here are stages galore—scenes and actors, directors, photographers, carpenters, designers and painters, supers, cowboys, cowgirls, horses and stage-coaches and a zoo full of wild animals and what not?

Harry Carter, under the guidance of Director Paton, was rehearsing with his co-players a part of the gripping serial, "The Gray Ghost." The rehearsal of a comedy, full of slapstick joviality, attracted our attention a score of seconds when our optics were inadvertently drawn to note a dramatic incident in the "Society's Driftwood"—the graceful Grace Cunard being registered with features of sorrow as she reads the fatal letter. A comic Western play had just been rehearsed and now the real film was to be made. Alkali Ike was shown in the act of reeling after the limited stage as it dashed by the dance hall bar. Ike missed the coach by a hairbreadth and—kerplunk! wallowed terra firma.

Returning from the ranch a desolate hovel on a cleft of the hillside attracted my attention. It had been blown up a few days previously for several feet of a Joker Comedy film. The powder-stained remains of the explosion stuck out placidly against the green hillside. At the bottom, some feet distant, lay a mass of wreckage and a moorish type of hovel, punctured here and there where evidently debris from the explosion had penetrated. Otherwise it seemed in good condition.

We motored back to a short pace from the administration building. Here we met Neva Gerbar and Ben Wilson, two favorites of movie fans throughout the country. At the beckoning of the guide we hustled over half a dozen stages to observe the mannerisms and merry mood of Herbert Rawlinson, you know, "the girls all rave about him."

(Courtesy Los Angeles Evening *Herald.*)

Helen Gibson in "The Dynamite Special"

By T. SHELLY SUTTON

CAST.

David Carleton	George Williams
Ralph Carleton	M. K. Wilson
Bill Manville	Marc Fenton
Ruth Manville	Helen Gibson
Joe Brooks	Val Paul
Jimmy Thurman	Al. Harris

Scenario by George Hively.
Produced by J. D. Davis.

Two-Reel Bison Railroad Drama.

"DON'T you think that Ruth doesn't like you. I'm sure she does. You keep after her," says Bill Manville, the most trusted engineer in the employ of the company, to his foreman, Jimmy.

"Oh, I don't know. I used to think she liked me, but she hasn't been able to see anybody but Ralph Carleton ever since he came here to get experience. Why a division superintendent's son should pay at being agent in Wellsville, I don't know."

Joe Brooks, the dispatcher, is another who is interested in Bill's daughter, Ruth. So much so, that he determines to get Ralph out of the running, feeling confident that he can handle Jimmy. When Ralph's father comes to see how his son is getting on, Joe makes an opportunity to tell him that Ruth is keeping the young fellow from his work. His plan succeeds. Mr. Carleton angrily tells Ralph that he was sent to Wellville to work, not to make love, and that he must look for a wife of his own social station. The superintendent then sees Bill, telling him that he will have to manage to keep the two people apart. The result is that Ralph is sent to another station, and Ruth is not told where he is sent to.

Ralph, hurried off without time to say good-by, is about to mail a letter to Ruth, when Bill meets him, and informs him that Ruth has been sent to school, and that no letter will reach her. Carleton, meantime, has discharged Joe for drinking, and the man vows vengeance.

A dynamite special is to go West the next day and Bill and Jimmy are to pull her over. Ruth pleads with Jimmy to tell her where Ralph is, and he finally says that Ralph is at Crestmore. That night, Ruth, in overalls and cap, hides in an empty car of the Dynamite Special, and while concealed, overhears Brooks and his companion planning to blow up the superintendent's special, which the dynamite special is to meet at Crestmore.

Brooks and Leeds cautiously make their way to the dynamite car and steal a box marked "Nitro-Glycerine."

(*Continued on page* 39)

(Copyright 1917, L-Ko Komedy Co.) Co. All Rights Reserved.)

TWO-REEL Komedy. Directed by Noel Smith. Supervised by J. G. Blystone.

"DRAT the soap!" Bing! over went the janitor's pail, the faucet was out of order, and he couldn't get any more water.

"Boo-hoo! Piteous sobs came from the office of Prof. Thinem, one of the most successful failures in the dancing profession.

"Ha! An idea!" In went the janitor, and holding his pail under the prof's streaming eyes, he soon obtained enough water for all cleaning purposes.

"Why don't you advertise?" he demanded of the dejected prof.

"How can I without any money?" demanded the prof.

At that moment, in came a large, stout lady, and the dancing master conducted her to the studio.

"Take care," he warned her, "the floor is only guaranteed for fifty pounds to the square inch!"

After a high kick the floor buckled under the strain, and landed the fat lady in the plunge below. But the janitor was on the job—he rescued her, and then he sawed a hole in her purse, as the prof was reviving her, and recovered all her money as she made a dignified and furious exit.

"Run to Mr. Printum and have him print 'em," cried the prof.

Mrs. Printum was a devotee of dancing. She

(*Continued on page* 23.)

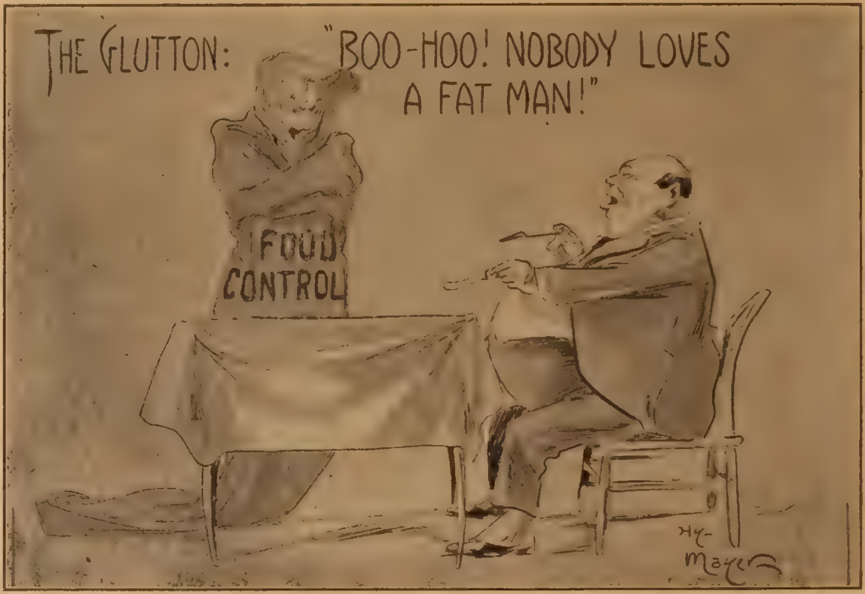
Universal to Distribute Films For The Department of Agriculture

ONE of the most important contracts which the Universal has ever signed, and one which sets a precedent in many ways, was received last Saturday at 1600 Broadway. It was signed by officials of the Universal Film Manufacturing Company and the United States Department of Agriculture. It provides for the distribution by the Universal of all official motion pictures showing the work and activity of the Department of Agriculture for one year from date.

This is considered one of the most important deals of the kind that has ever been made, and is significant in showing that the national government is fully alive to the power of the motion picture as an agency of enlightenment. It is also a striking endorsement of Universal's distributing facilities, as some fifteen other companies were competing for the contract.

A number of pictures have already been completed by the Department of Agriculture, and others will be made with the co-operation of Universal, as the contract provides that the services of scenario writers, scenario editors, producers, directors, actors and actresses and others utilized in the manufacture and editing of films shall be furnished by the distributing organization whenever needed. Operators are also to be provided for the exhibition of pictures in foreign lands.

The Department already has a number of subjects filmed. They were designed for use at agricultural conventions, and at gatherings at which a lecturer spoke in connection with the film. In putting these pictures out as films without a lecturer a great deal of editing, titling, and rearrangement will be necessary to bring their effectiveness up to the required mark, and the entire force of the Universal's editing department is at work making these re-arrangements. It has not been decided just when to start the series, as the Universal has not had an opportunity to see all of the films already taken, but it is the plan now to put out one feature showing the physical appearance of the department and its many bureaus in Washington. The personnel of this extremely busy and effective organization, and the efficient manner in which the yearly appropriation amounting to upwards of two hundred million dollars is expended in increasing the agricultural productiveness of the United States of America. Then in turn, the separate bureaus of animal life, plant life, markets, dairies, forestry, fisheries, pure food and drugs, states relations, good roads, entomology, the extension bureau, etc., will be taken up, and the various industries which they so greatly benefit, together with the method whereby this benefit is applied, will be shown.


THE GLUTTON: "BOO-HOO! NOBODY LOVES A FAT MAN!"
FOOD CONTROL
HY-MAYER

This is one of Hy. Mayer's clever drawings for the Universal Animated Weekly, but it also illustrates one of the aims of the Department of Agriculture, so it is included here.

Some of the subjects already produced are the work of the forest ranger, the story of good roads, the horse-breeding stations of the United States, the strawberry industry, bridging roots of trees, the United States fisheries' activity, and several films along the line of plant and animal life.

Wherever possible, the subjects of the agricultural department will be released as special single-reel pictures, and it is planned to release one of these features every two weeks bearing the notice, "Official Film of the United States Department of Agriculture, Distributed by the Universal Film Manufacturing Company."

There are hundreds of other subjects, however, which will be used extensively in the Screen Magazine, and it is anticipated that this material will make this already tremendously popular release one of the most entertaining and useful films ever put out. Subjects of timely interest and news value will be released in Universal Animated Weekly and Universal Current Events.

Special advertising matter and lithographic paper will also be gotten out for the series in co-operation with the department.

Any scenes that are of particular timeliness will be utilized in issues of the Animated Weekly, Current Events, and the Screen Magazine. It is planned, however, to edit the original films so as to bring out all of the dramatic and human-interest qualities in the subjects handled.

Each feature released will thus be the official expression of one of the most interesting phases of work carried on by the government of the United States, presented in a way to interest and educate all classes of citizens.

Charges for this service will be made reasonable enough to meet the purse of any exhibitor in the business.

Nothing more significant of the value and the standing of motion pictures as a means of educating the public has been done than this co-operation between one of the Departments of the United States Government and the "largest film manufacturing concern in the universe." The enormous public to which the screen is able to appeal, and the directness and force of that appeal has been recognized in official circles. The Universal feels great pride in being chosen distributing agent for this important work.

Ella Hall in Rural Role

IN "The Spotted Lily," the coming Bluebird Photoplay, Ella Hall has a most exacting dual role. In the first part she plays a French peasant girl, whose life is ruined by a young captain traveling through the country. Later, she plays the daughter of this girl, who goes to America at the age of sixteen, with old Pere Anatole, the priest, who has loved her mother in his youth, and young Jean, a violinist of genius, who is her fiance. New York is indifferent to the little party, whose means are soon exhausted. The girl, to obtain money for their necessities, consents to sing in the cafe of Tony Cassati. Jean obtains the patronage of a wealthy Russian woman, who is passionately devoted to music. After pawning his violin he leaves his French friends to seek fame and fortune under the patronage of the Russian. But the girl, Yvonne, redeems his instrument and brings it to him. Then his heart turns to her and he forgets his dreams of fame.

Victor Rothman appears for the first time in Bluebirds in the role of Jean, the violinist. He is a musician, having appeared for some time on the legitimate stage in musical comedy, which adds realism to his impersonation of the role of temperamental young genius. Charles Hill Mailes gives a dignified and well-studied characterization as the old priest, and Gretchen Lederer looks wonderfully beautiful as the Russian patron of young musicians.

Ella Hall and Victor Rothman in the coming Bluebird, "The Spotted Lily."

CAREY AGAIN PLAYS "CHEYENNE HARRY"

THE combination of Harry Carey as star, and Jack Ford as director is a winning one. They scored a great hit in their first Butterfly Picture, "Straight Shooting," which was compared by the critics to the Western classics, "The Virginian" and "Whispering Smith." Their second production is "The Secret Man," and will be the Butterfly for October 1st. This is a story of an outlaw's sacrifice of his dearly-bought freedom for the sake of a child. Harry Carey is seen again in his favorite role of "Cheyenne Harry," and Elizabeth Janes, one of the cleverest of child actresses, is delightful as the child. Edith Sterling is her unhappy mother, whose mind is deranged by the supposed loss of the little one. There is more of the reckless riding which was a feature of "Straight Shooting," and a sensational fall, by Carey and Elizabeth, from the edge of a precipice right to the bottom. The posse is after "Cheyenne," who has just rescued the child from a runaway team. He is riding desperately along the edge of the cliff, when his horse is shot. He falls, and the child with him, and slides down the steep hillside, rolling over and over to the bottom. He just manages to catch the little girl as she is sliding past him. She is hurt, and carrying her in his arms, he sets out on a hunt for water. They come to a poisoned spring, full of the bones of animals who have died from drinking its fatal waters. At last "Cheyenne" gives himself up to his pursuers, and the child is saved.

Harry Carey in the coming Butterfly, "The Secret Man," directed by Jack Ford.

L-KO NOTES.

THE secret is out—Hughie Mack, the L-Ko sunbeam is in love—just think of it. And there's three hundred and fifty pounds of it, too. But, alas! Hughie does not wish to marry, for it's only his work that he's in love with. Hughie has just finished his first L-Ko comedy, and it's an unusually excellent picture, with the always beaming Hughie smile and fun dominating it from start to finish. This L-Ko will have an early release.

DIRECTOR Dick Smith of the L-Ko forces, who recently suffered an attack of pleurisy, is up and about again, and the next few days will see him busily at work on a new L-Ko funfest, and in which will appear a bevy of the famous L-Ko beauties.

Hughie Mack and the little men and girls in his first L-Ko picture.

A RECENT addition to the already large family of L-Ko funmakers, is Mlle. De la Cruzen, a petite and very beautiful and talented young lady. She comes to the L-Ko direct from foreign lands, and brings with her a long list of European successes, which she will introduce to American audiences.

DIRECTOR Vin Moore, having just finished a Western L-Ko Komedy, has started production on another story, the locale of which starts in Mexico and winds up at San Francisco. The Argenia, a coastwise steamer, has been chartered and will figure prominently in the picture, while the rollicking Merta Sterling will be the chief funmaker, ably supported by Al Forbes and a host of other L-Ko funsters.

THE beautiful and talented Lucille Hutton, ingenue, of the L-Ko studio, is the authoress of a story which bears the title, "A Giddy Girl's Love."

MR. ABE STERN, Secretary and Treasurer of the L-Ko Comedies, who recently underwent an operation for appendicitis has now fully recovered, and is at his desk again.

DIRECTORS Noel Smith and Archie Mayo, producers of many L-Ko Komedies, are only two of the many L-Ko employees drafted. They have passed the physical examinations.

Universal Demands Apology from Metropolitan Magazine

THE Universal Film Manufacturing Company has notified the Metropolitan Magazine, through its attorneds, Stanchfield and Levy, that they are about to take appropriate proceedings against the Metropolitan for the vindication of their reputation in connection with a libel published in the September number of the magazine.

The company claims that false and malicious statements were made concerning it in an article entitled, "The Perils of Writing for the Movies," by Willis J. Abbot, published in that number, and charging Universal, together with Pathe, with knowing and intentional misappropriation and theft of the literary property of another. The article as a whole deals with the alleged dishonest practise on the part of motion picture producers of deliberately infringing on and stealing copyright material, which, under the copyright laws, is a criminal offense. The writer mentions the case of the picture called "The Superior Way," which it is claimed, was taken from "The Right of Way." He says: "A rather startling illustration of calm appropriation, not by an irresponsible scenario writer, but by a thoroughly responsible corporation, was given in court recently with Sir Gilbert Parker as the complainant. To the ordinary observer it would seem that to steal the novel, "The Right of Way," and produce it without compensation or even credit to the author, would be as rash as to steal the Kohinoor from the crown jewels and expect to sell it without detection. But Pathe of Paris and the Universal of this country cheerfully took this risk."

As a matter of fact, the Universal, far from having been guilty of any deliberate or intentional appropriation of Sir Gilbert Parker's work, was in fact entirely innocent of any conscious wrongdoing. The film, "The Superior Law," which was released by the Universal in 1913, was not produced by it, but purchased as a finished product from another independent organization with which Universal has no connection whatever. The Universal did not see the picture until it was delivered as a finished product. In fairness to Pathe it might be incidentally stated that the corporation which manufactured and sold "The Superior Law" to Universal was not "Pathe of Paris," but another corporation having nothing to do with Pathe.

Not only are the facts of the case misstated in the article, but the facts concerning the court proceedings are also misstated. Neither in the copyright suit or anywhere else was the Universal "Convicted of theft," as the article charges. On the contrary the referee found that the company was innocent of any conscious infringement of Sir Gilbert Parker's copyright. The innocence of the company was established before the referee in such overwhelming character, that even the complainant practically conceded the good faith of the Universal by omitting to take any exception to the referee's finding on the subject.

That the Universal should be accused in this manner is particularly unfair, as this company has a remarkably clean record in the matter of infringement upon literary property. All pictures are examined with scrupulous care by special committees for the purpose of detecting such infringements, and more than once pictures have been thrown into the junk heap because they were found to involve an appropriation of the literary property of other persons. In the case of "The Superior Law," the Universal discontinued the presentation of the picture immediately after the notice of the claim of infringement.

"We have, in the foregoing," concludes the letter of the attorneys, "called your attention to only the most glaring of the many misstatements of fact injurious to our client, with which the article abounds.

"In view of these facts, we assume it unnecessary to point out to you in further detail the serious character of the wrong which has thus been done to our client and its reputation. We trust that you will appreciate the fact that nothing short of a complete retraction, published in as conspicuous a manner as the libelous article, will have any effect whatever in reducing the damage which our client has suffered and will continue to suffer as a result of the libel. We would thank you for an immediate reply stating your position, in a default of which we shall be constrained to commence legal proceedings at once."

"SAFETY FIRST" VIA THE FILMS.

Assistance of Universal Screen Magazine Enlisted by Secretary Hugo.

THE services of the Universal Screen Magazine have been enlisted by Hon. Francis M. Hugo, New York's energetic Secretary of State, to assist in the "Safety First" campaign inaugurated some time ago through the State Automobile Bureau for the purpose of lessening the number of automobile accidents. The fact that the assistance of no other film concern has been sought for this important work is a striking testimonial to the value of the Screen Magazine as an agency of publicity. The pictures, which will be released shortly as a special, were taken in New York City under the personal supervision of C. L. Grant, manager of the publicity bureau of the Secretary of State's office.

Among the pictorial lessons is shown the right and wrong way to approach a street car discharging or taking on passengers. The reckless as well as the inexperienced driver is here shown the error of his ways. The fellow who attempts to cross the railroad track just ahead of the onrushing locomotive also comes in for his share of implied censure and warning. Nor are the careless pedestrians spared. The absent-minded stroller who crosses the street at any old place and at any old angle is given special attention, while the lad who darts in and out in the street traffic is taught a salutary lesson.

The scenes showing the congestion of traffic in New York and the way it is handled by the traffic squad are a revelation even to the native or long-time resident of the city. The corner of Fifth Avenue and Forty-second Street, known as the busiest motor vehicle corner in the world, is shown from elevated points of vantage looking in all four directions, while a lone cab horse, now almost a stranger in a strange land, brings back memories of what the same immediate locality looked like fifteen—yes, even five—years ago. One gets a glimpse of the vigilant State inspector at work in the flash of Chief Investigator Curran nabbing a taxi doing business on a dealer's license plate.

Especial attention is given to the women who are daily swelling the ranks of expert motor drivers. According to all reports, it won't be long before there will be hundreds of them in the service of Uncle Sam, to confound those who maintain that no woman can be trusted with a car. The entire film should prove of inestimable value in advancing the cause of "Safety First."

BEWARE OF THIS MAN!

IF a man named G. Marr Ricketts should attempt to touch you for something, be particularly careful to investigate him thoroughly before giving him a red cent. Such an individual palming himself off as a Bluebird photoplayer, and telling everyone that he appeared in "The Greater Law," seeming to know all about Universal City, and all of the actors there, has been going around among exhibitors both in Canada and in a number of the States, borrowing money from exchangemen and exhibitors, and jumping board bills.

There was an actor named Ricketts in "The Greater Law." This man seems to be trading on the similarity of his name, and it is the desire of the Bluebird Company to run him down and protect itself and Mr. Ricketts at the earliest opportunity.

Any information in regard to this individual will be very gladly received by the General Manager of the Bluebird Company, 1600 Broadway, New York City.

"SOAPSUDS AND SIRENS."

(*Continued from page* 19)

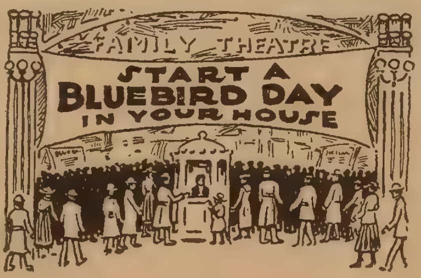
CAST.

Prof. Thinem	Harry Lorraine
The Janitor	Walter Stephens
Mr. Printum	Bert Roach
Mrs. Printum	Gladys Varden

would dance right over her husband's head, as she lived above the print shop. She, too, fell through the weakened floor, and right into the press, where the announcement of the prof's studio was imprinted upon the back of her dress. Hubby was furious, and chased her down the street, but the ad did its work. In her flight, many ladies, tall and short, fat and thin, saw the ad, and made a bee-line for the dancing academy.

The janitor prepared the prof for their arrival, while Mr. Printum was occupied in trying to struggle out of the barrel of printer's ink into which he had fallen.

A bevy of lovely pupils arrived at the academy. Some of them disported themselves in the plunge, and all of them were robed in imitation of the Goddess Diana. Greece has a warm climate, you know. The prof wished to show them off to an admiring world. So he took them all out in the park. Mr. Printum had struggled out of the barrel, and was still pursuing his wife. She decided to change clothes with the janitor to save herself. Then the lovely dancers were very nice to the disguised janitor, and shoved Mrs. Printum—in his overalls—out into the cold. Mr. Printum chased the party to the park, and began to beat up the supposed janitor. She managed to get hold of the real janitor, and changed her clothes again. Then Mr. Printum did not know what to think. The chase was on again, and they all ended their troubles in the park lake.



"Kicked in the Kitchen"

That's as good as any place to be kicked, but Max didn't like it, tho he manages to get a lot of fun out of it—for the fans. Max, head waiter, the chef and the proprietor are all in love with the cashier of an eat shop. All's fair in love, so Max poisons a pie in this

Victor One-Reel Comedy—
Week of October 1.

The guests are taken sick and Max has his hands full, believe me. He finally clears the place with an electric fan and devotes himself to the girl. Good, swift comedy.

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Atmosphere of "The Red Ace"

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page 33)

"Marble Hearts" by Tom Gibson

JOKER Comedy, with Gale Henry and William Franey, in which art and eats strive for mastery.

Produced by Allen Curtis.

CAST.

Julep Jasbo	Milton Sims
Claribell Lotsadough	Gale Henry
Jake	William Franey
Joe	Milburn Moranti

"Send up the statue this afternoon, so I can have it in the garden for my party," said Mrs. Claribell Lotsadough as she pressed a roll of bills into the outstretched hand of Julep Jasbo, the sculptor.

Jasbo hadn't made a sale in months, and he rushed downstairs as hard as he could go, and called the expressmen to the job. It certainly was hard luck for Jasbo that Jake and Joe should have been within hearing, for after boxing up his work of art, and carrying it safely down six or seven stories, they dropped the whole thing—kerplunk—down the last flight of stairs.

"I saw that statue move," said Claribell. "They have a lean and hungry look."

"Villains! you've ruined me! The wealthy Claribell will never forgive me! I've lost her patronage forever!" raved Jasbo.

Then he had an idea. He forced the two expressmen to don the garb of ancient Roman warriors, while he prepared a whitewash bath for them. Then he jammed them into the box, and sent them off to the garden party, while he rushed the repairs on the statue of the Gladiators.

Claribell was anxiously awaiting her work of art. Jasbo had to lure her away while the two gladiators climbed out of the box and set themselves up on the pedestal at the head of the refreshment table. Then back he rushed to the studio. Jake and Joe made beautiful statues until the eats were passed. Then they could not resist trying for their share of the spoils. Of course, they are discovered, and Claribell's guests, thinking that she has been making game of them, all leave in a huff. Claribell pleads with them, but they all go off. When she returns, furious, to wreak vengeance on the statues, they are not to be seen. Before she reappears, Jasbo has arrived and set up the real statue in their places. She doesn't know what to think, while down in the corner of the garden the pseudo-gladiators are feasting on cold chicken and champagne.

The One Best Bet of the Week

Geo. Hernandez Feature

TWO REELS
Week of Oct. 1

If you know the excellent work of George Hernandez in many big features you will book this on the strength of it. If you are so unfortunate as to be unfamiliar with his most effective acting take our word for it that you have never seen or shown a more worthy two-reel picture than

"A Prairie Romeo"

As a fat and lovesick cowboy, Jimmy, Mr. Hernandez would not be worthy this praise, but in the picture he is much more than that. After a misunderstanding with his Juliet, Jimmy gets very drunk and is put in jail. An express office is held up by bandits, and Jimmy, in jail, suspects the sheriff himself, and later succeeds in rounding up the whole gang. Punch, pep, action and thrills; interspersed with some of the cleverest straight comedy ever screened, makes this a most unusual picture that will greatly please every one everywhere.

CLAIRE McDOWELL

in "The Storm Lady"

A most unusual picture with a complete surprise ending. Three reels that could easily have been stretched to five, it tells the story of an Italian fortune teller in a great city. Much of the action takes place in Italy, where Claire, as a pretty girl Maria, and her sister Nina are both in love with a young American traveller. How a double tragedy follows his perfidy, how the sisters come to America, and Maria seeks him, determined on revenge, together with a climax as forceful and satisfying as it is unusual, makes a three-reeler that you can boost as strong as you want to. It will get the crowds and please them, too.

THREE-REEL GOLD SEAL—WEEK OF OCTOBER 1.

"ENTER—THE HERO."

(*Continued from page* 9)

even went so far as to send him to the Colorado Agricultural College, to learn all the fine points of scientific farming, which makes two blades of grass grow where but on grew before. However, Larry always had a sneaking hankering for the stage. Pretty soon it grew too strong for him, and he found his way to the other side of the footlights, in a thinking part with a stock company in Denver. It was not long before the manager gave him something to say, and after three months of varied experience, he went to Chicago, where he was lucky enough to obtain a role in "Human Hearts," that famous old melodrama, known to every "opry house" in America. He toured through the West with this production, tasting all the delights of one-night stands, and becoming an authority on pies of the different states. He went on to other things, and one of his last roles in spoken drama was that of Stephen Brice in "The Crisis."

Perhaps it was the one-night stands, perhaps it was the everlasting learning by heart; but for some reason or other Peyton began to find that the gilt was coming off his gingerbread. The movies looked pretty good, and he took a chance.

"I never could accustom myself to the speaking stage," he said the other day, "notwithstanding its fascination for me—it always seemed such a cramped place for a man to work. I suppose that was due to the fact that I had lived so long in the open, and when a chance came for me to get into the movies I lost no time in availing myself of it. I would never think of going back to the stage."

Before joining the Universal, Peyton appeared in productions of Kalem, Balboa, Lasky and others, and has played important roles with Marguerite Clark, Blanche Sweet and Geraldine Farrar, appearing with the last-named as "Gaspard" in "Joan the Woman." He is fuly six feet tall and of fine physique, and proves the ideal hero in "The Red Ace."

UNIVERSAL SCREEN MAGAZINE.

Issue No. 38.

The first number of the Universal Screen Magazine, Issue No. 38, gives views of the revival of the ancient art of spinning and weaving, as it is practised on the estate of Mrs. George W. Vanderbilt, at the school which she has started on her estate at Biltmore, North Carolina.

"What We Eat" is the second number, showing the "Evolution of the Squab"—the edible kind, not the Broadway variety. From the pigeon's eggs in the nest to the roast birds on the table, we trace the squab's progress.

A new invention is illustrated in the bicycle speedometer, which allows a rider to race his head off, and yet never move out of his own back yard. A movable device of rollers keeps the wheel revolving fast in one place, while the speed is registered on a clock-like dial, in full view of the rider.

Physical exercises for women, arranged by Hernarr Macfadden and posed by Helen Tyler, is a subject which is of wide interest.

The apricot industry makes a good subject. School girls are aiding Uncle Sam in vacation time by picking, cutting and pitting the fruit in Pomona, California.

A Miracle in Mud, called "Two Nuts and a Chocolate Drop," by Willie Hopkins, the Screen Magazine's wizard sculptor, completes the reel.

The EDGE of the LAW

BUTTERFLY PICTURE

"Pawn tickets!" cried Pop Hogland contemptuously, as he opened the pocketbook which "Spider," his cleverest pupil in the art of "lifting leathers" had just handed to him. "What's the use of bringing pawn tickets to a pawnbroker? You get out and rustle some real coin if you want to eat tonight!" He grabbed the urchin's arm, twisting it cruelly, until Drew interfered. Drew, with the outward appearance of a man about town, was a graduate of Pop's school, and the most successful of all his scholars.

"Let the kid alone," he said, "she's getting too old for the boy stuff, anyway. Give her some decent clothes, and she'd be a good-looker."

Spider, or Nancy Glenn, as she was really named, did not stay to hear the discussion of her appearance. She certainly "wanted to eat" that night, so she got out at the first opportunity, and on the job.

In front of a tenement stood a handsome machine, in which sat Mrs. Farnsworth and her daughter Stella.

By MAUDE PETTUS.

Adapted by Harvey Gates from "The Gentle Ill Wind" in All-Story Magazine. Produced by Louis Chaudet.

They had some tenement property, and Ralph Harding, the wealthy young Westerner whom Mrs. Farnsworth was trying to catch for her daughter, was investigating it for them. The Hardings, of course, were not in the same set as the Farnsworths, but an unlimited bank account had opened the most exclusive social doors to them. Spider, passing the auto, saw a tempting chance in the bag lying beside Stella. Spike O'Neil, a detective who had long had his eye on Spider, marched up and grabbed the pickpocket, who had barely time to stick the bag back where she had found it. Ralph, coming out of the tenement, saw the "boy" in the man's grasp and demanded to know what he had done.

"I haven't got the goods on him," admitted Spike, "but he had his hand on that handbag, or my name's not O'Neil, and I've been after him for a long time."

"Oh, let him go," begged Stella, and Spike, thinking that these people were worth attending to, loosened his hold on Spider, who made a wild dash for freedom.

She returned empty-handed to Pop, to find the clothes Drew had sent in for her, and the man himself waiting for her to try them on. When she came out in a pretty frock, Nancy made a most presentable girl.

"One fine-looking dame, all right," said Drew approvingly. "Come on, kid, I'll take you to a swell dump for supper."

They entered a fine apartment, and Nancy was astonished to hear that it belonged to Drew. At first she was delighted with everything, but presently the real part that she was expected to play began to dawn upon her, and she shuddered with anger and horror. Drew's voice went on, explaining—"and we can pull off some fine deals together. You'll get onto the society stuff. It's a pipe——"

Suddenly she jumped to her feet and made a dash for the door of the apartment, Drew rushing after her. Down the street ran Nancy as if the fiends were after her, looking over her shoulder to see if Drew were following. Crash! A swerving auto struck her, and she knew no more.

"She'll do well, now, I think," a professional voice was saying, "but it is possible that when she comes to, she may not remember anything about the accident—possibly not even who she is."

Nancy opened her eyes cautiously. She was lying in a wonderful white bed in a charming bedroom, and a group of three, an elderly lady, a young man and a doctor, were discussing her in low tones. She grasped the significance of what the doctor was saying, and a sudden determination took possession of her. When the lady came to the side of her bed, she looked up at the kind face with a bewildered expression.

"Who are you, my dear?" asked the kind voice.

Nancy put her hand to her head. "I don't know," she answered slowly. Her life had made her a good actress, and now she was acting for a tremendous stake.

"Don't tease her, mother," said the young man, and with a start, Nancy recognized Ralph Harding, who had rescued her from Spike.

Her pretty clothes induced them to think that she came of nice people, and she tried in every way to justify the opinion. The result was, that as she recovered, Mrs. Harding and Ralph became very fond of her, and at last asked her to stay and share their home. Nancy's dearest wish had been fulfilled.

"It's my own fault if I don't make good now," she said to herself.

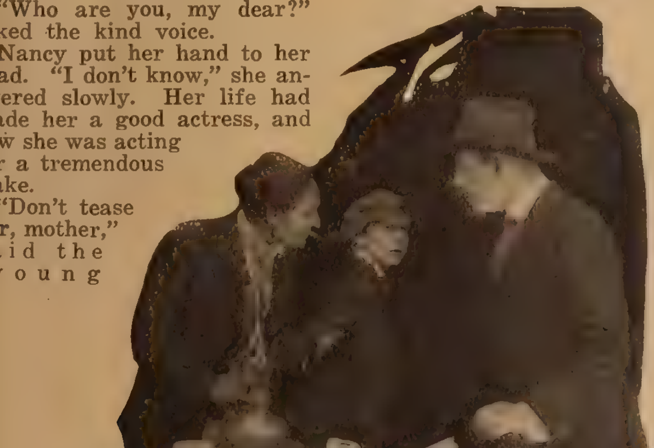
Drew, by his good appearance and persistent toadying had succeeded in being admitted into the most exclusive men's club. He was engaged in engineering a big mining swindle, and wanted Ralph for a victim. Harding fell for his smooth proposition, and became involved, though perfectly innocently, in the man's scheme of fraud. Ralph did not know that stock in the mine had been sold. Drew had just received a letter containing a list of the "dummies" who had purchased stock through the mails, and a note saying that his confederate is awaiting his signal to threaten Ralph and the other officers, saying that the stock is worthless, and that unless they "come through" they will be arrested for using the mails to defraud.

That night there was to be a reception at the Harding home. For some time Mrs. Harding had been missing articles of value, and she thought it advisable to have a detective present at the reception. The man sent from headquarters was Spike. Drew also was present at the reception, and recognized Nancy, who saw herself surrounded by enemies. Ralph had just received word from his agent that the proposition of Drew was worthless, and he called the man into the library to tell him so. Nancy listened at the door, and heard Drew threaten Ralph. As Drew came out, Nancy confronted him. She allowed him to make love to her, and stole the list of dummies and other papers as he did so. She then wrote a note to Ralph, disclosing her identity, and saying that she was going away. Spike came upon her just as she gave it to a maid for Ralph. He had seen her relieve Drew of the papers, and recognized her.

After delivering the papers to Ralph, the maid happened to see the butler stealing jewelry from a guest. Ralph was in the midst of a hand-to-hand encounter with Drew, and was rapidly reducing the man to submission, when Spike entered, dragging Nancy. Ralph took her in his arms and asked her to go back to the West with him.

CAST.

"Spider" Nancy Glenn	Ruth Stonehouse
Ralph Harding	Lloyd Whitlock
His Mother	Lydia Yeamans Titus
Pop Hogland	M. W. Testa
Pliny Drew	J. Webster Dill
Stella Farnsworth	Betty Schade
Spike, Detective	Harry Dunkinson



BILL

1-Reel Joker Comedy week of Oct. 1.

"Her Naughty Choice"

Bill and Gale plan to marry. Gale is to be paid a large inheritance as soon as this happens and all looks rosy. The Fox wants Gale's money, and fastens a crime on Bill to get him out of the way. Bill can't go, because he is broke, and returning to get coin, he gets wise to the Fox's plan. There's a merry climax, and Bill and Gale marry, and live happily for three months ever after.

GALE

CANADIAN NOTES.

By RAYMOND S. PECK.

TORONTO, Ont.—"Come Through," that splendid photoplay, featuring Herbert Rawlinson, is going strong in Canada. Shea's Hippodrome Theatre, Toronto, has booked this attraction for week of September 24. Some splendid bookings have also been made in other parts of Ontario.

The Butterfly Picture, "Straight Shooting," will be seen at Shea's Hippodrome Theatre, Toronto, week of October 1st. This Western picture has also received good bookings in other Ontario towns and cities.

The Bluebird Special, "Mother o' Mine," is booked solid in Ontario until Christmas Day. Manager McKenny of the Bluebird Photoplays, Toronto, has worked hard to put this splendid picture across big in his territory, and the results he has achieved in the past two weeks are very gratifying. The beautiful Bluebird, wherever it has been shown, has drawn great business and brought forth words of praise for theatre-goers everywhere.

Claire Hague, general manager of the Canadian Universal Film Co., Ltd., left Toronto, Tuesday, September 4th to attend the convention of the Motion Picture Exhibitors League of the Maritime provinces, which opens in St. John, N. B., September 9th. Mr. Hague will spend a few days at the Montreal branch of Universal.

ESTUARY, Sask.—The Sunset Theatre, Estuary, Sask., was completely destroyed recently in a fire that swept through the business section of this Western Canadian town. The theatre was just opened a few weeks before the fire, and was a credit to the town. The loss was $30,000, with no insurance. With true Western energy, Arthur Pelletier, has announced his intention of rebuilding at once. The Sunset was a great booster of Universal, and they will continue to use Universal in the new theatre, which is now under erection.

L-KO

"Counting Out the Count"

"Counting Out the Count" is an unusual double exposure two-reel comedy that gives Billy Bevan a chance at some clever work in a dual role. He plays the country cousin and lover of Lucille (Hutton), and also the foreign count, likewise a suitor for that lovely girl's hand (and fortune). The action is swift and the stunts bear the genuine brand of L-Ko. That's enough to put it in the winner column. Book this and profit thereby.

Week of October 1st.

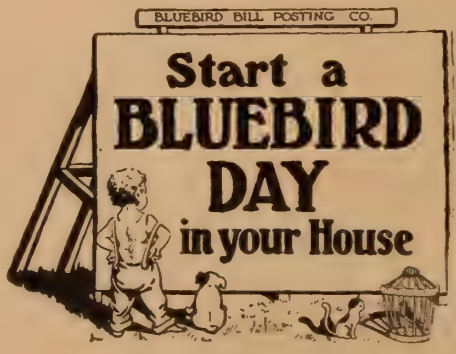
"THE GRAY GHOST."

(*Continued from page* 14)

The preacher arrives, and while surprised at not finding Hildreth, has his suspicions allayed by Morn Light, who, fearing Hildreth's death, agrees to everything The Gray Ghost suggests.

Marco has finally revived, and, after several attempts, climbs up the walls of the shaft and reaches the upper floor.

The Gray Ghost thinks of his promise and going to the phone, calls up his own apartment, believing that when the bell rings the explosion will take place. Marco finds the door locked, but hearing a scuffling inside, breaks his way in as Tryon frantically indicates the telephone. The episode ends.



Director Stuart Paton is filming the thirteenth episode of the big Universal serial, "The Cray Ghost" in which the principal parts are played by Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter. Two more episodes will complete the serial.

ANNOUNCEMENT.

MAE MURRAY

IN SUPER-

BLUEBIRD

PHOTO-PLAYS

BLUEBIRD PHOTOPLAYS INC.
1600 BROADWAY NEW YORK CITY

Butterfly
Pictures
present

Harry Carey

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"The Secret Man"

Tender Hearts of Rugged Fibre
in a Gripping Western Play

Book thru any BUTTERFLY Exchange
or from UNIVERSAL Film Manufacturing Co
Carl Laemmle, President
1600 Broadway New York

Atmosphere of "The Red Ace"

(*Continued from page* 25)

vitch, and other aboriginal cognomens. Many old-timers recall scenes staged in the wild and woolly New Jersey palisades, in which an exhausted brave, camouflaged under a few feathers, a loin-cloth, and a lot of grease-paint from the jar labelled "Indian bronze," would stagger up to the commander of the fort, and gasp:

"Heap big paleface chief wants yez to come wit' yer gang right away. He's just afther hearin' that the savage redskins are goin' to pull off the mix-up to-night, and he wants a bunch of yez to come and help clean 'em out."

But those artless, easy-come-easy-go days are gone forever, with the high-wheel bicycle, and the breakfast pie. "The truth and nothing but the truth" has become a studio motto, and at Universal City the imitation is never employed when to obtain the real thing is within the bounds of possibility. The colony of Indians numbers fifty men, women and children, who have been brought there from all parts of America. Every tribe is represented, so that a director who knows something about Indians may find just the type he has in mind. Many of them are celebrated characters, and of high intelligence. Their knowledge of the history, dress, and other matters connected with their own race is of the greatest assistance to the technical directors of the picture capital.

Princess Neola, who appears at the extreme right of the double centre page of the Weekly this week, is the daughter of Chief Gray Wolf, of the Winnebago tribe. It was Gray Wolf who, in 1862, served as chief of the Omaha Scouts under the command of Captain Nash of the U. S. Army, and who killed and scalped three Arapahoe Indians single-handed. Princess Neola possesses one of the finest collections of Indian curios in existence. Included among her treasures is the tomahawk used by her father in the Arapahoe wars. She is a splendid type, and a plaster bust of her is displayed in the New York Museum of Natural History. She has travelled extensively, speaks four languages, and is an excellent musician.

CONSIDERABLY more than atmosphere. This is Marie Walcamp, star of "The Red Ace," in an extremely decorative and unique riding suit which she wears a lot, starting with the second episode.

Over at the other side of the double page is Neola Mae, the daughter of Princess Neola, whose father, Chief Eagle Eye, is a white man of Scotch parentage, who was taken by the Indians as a boy, and brought up as one of their own children. By his physical and mental ability he rose to the position of chief among them. Neola Mae is the personification of the Indian girl of fiction, and is an expert with the rifle, besides being a fine horsewoman and swimmer.

When Frederick Remington painted his classic, "Red Men of the Painted Desert," sitting in lonely dignity on their horses, people said that he idealized the type beyond all recognition. His Indian was magnificent, but a creation of the artist's fancy. The original chief, however, who sat for these portraits for more than nineteen years, is actually appearing in the serial "The Red Ace." Though he is now an old man, he is the living image of the Remington pictures. His name is Tahamont, or "Dark Cloud," and he is a chief of the Algonquins, a graduate of Carlisle University, and a famous lecturer on Indian topics. Many famous ethnologists have appealed to him as an authority on matters pertaining to the Indian race. In the group which appears under the title of the right-hand page, Dark Cloud is the last figure at the right.

The group of man and girl on the left-hand page near the top, is composed of two "make-believe" Indians, who have prominent parts in the serial. Strictly speaking, they are not "atmosphere" at all, but were included in this story because their make-up is so excellent that they look exactly like the real thing. They are Yvette Mitchell, playing Red Fawn, and Noble Johnson, playing her brother, Little Bear, both of whom are strong adherents of the Dixon family, to which the heroine, Marie Walcamp, belongs. Her name in the serial is "Virginia Dixon."

In the centre of the double page is no less a personage than Joe Martin. Joe is an important part of the atmosphere of "The Red Ace," and we see him again in Jaccard's arms in the picture at the right.

LEOPARD CREATES EXCITEMENT IN UNIVERSAL PLAY OF EGYPT.

A LEOPARD dragged a mantel from the shoulders of Lena Baskette at Universal City a few days ago.

"Anna Pavlowa, Jr.," as this miniature edition of the famous danseuse is called, is playing the principal role in a story of the land of the Pharoahs, which is being filmed by Director Marshall Stedman.

In one of the scenes in the palace of the king, at the entrance to the throne room, two wild animals—one a lion and the other a leopard—are chained on either side and Lena comes to the palace to dance before the ruler. As she started to pass under the portal, the leopard leaped from the stand, seized the beautiful silken mantel she was wearing and tore it into bits. The child naturally was terribly frightened, and fell to her knees with an ear-piercing shriek. She was out of harm's way, however, as fortunately the animal was securely chained.

The lion added somewhat to the excitement that had been created, by roaring most vigorously, but its keeper, with a few snaps of a whip, restored it to some degree of quiet.

After another mantel had been obtained from the wardrobe department, the filming was resumed and the scene was made without the occurrence of any further sensational incidents.

SCENES FROM No. 18

UNIVERSAL CURRENT EVENTS

"Fighting Dozen" guests of National League teams.

With the 22nd Engineers down in South Carolina.

President Wilson leads great Parade—Washington, D. C.

Six nations represented at La Fayette ceremonies.

UNIVERSAL CURRENT EVENTS

Number 18.

"Old Sol" Blinked When He Saw This.—Missouri girl wears $1,000,000 in diamonds for the National Jewelers' Convention.—*St. Louis, Mo.*

Miss Columbia Bo Peep Will Raise More Sheep.—And we'll know where to find 'em—the wool to France in shirts and pants—so that Sammies, warm clad, will make Wilhelm dance!—*Chicago, Ill.*

British Recruiting Chief Visits Great Southwest.—Sir William White, distinguished Briton, honored in pretty West Coast City.—*Los Angeles, Cal.*

Medical Needs of Our Boys Will Be Properly Cared For.—3,000 in one unit are about ready to join Pershing and his fighters.—*Fort Ethan Allen, Vt.*

Third Field Hospital Gaily Starts For South.—Laughs, dances and pays respects to our esteemed friend "Bill" as they leave for Spartanburg, S. C.—*New York City.*

Uncle Sam's Jack Tars Enjoy Work and Nature.—Beautiful Balboa Park scene of activity while boys await orders to fight.—*San Diego, Cal.*

Girl National Long Distance Champion In Fifteen-Mile Swim.—Miss Lucy Freeman, 19 years old, braves tides and currents over hazardous course.—*New York Harbor, N. Y.*

Says Far North Will Be Explored By Aeros On Future Expeditions.—Donald B. McMillan, head of Crocker Land Expedition, who put 1,000 more miles on map, says dog sleds are through.—*New York City.*

Six Nations Represented At Impressive Memorial Ceremonies For La Fayette.—160th Anniversary of birth of Young America's friend and 3rd anniversary of Joffre's famous repulse of the Germans at the Marne honored on same day.—*New York City.*

"Fighting Dozen" Guests of National League Teams.—13th New York witnesses exciting game between Giants and Dodgers at Ebbets Field.—*Brooklyn, N. Y.*

With the 22nd Engineers Down In South Carolina.—On the job showing the world what can be done with Piney Woods.—*Spartanburg, S. C.*

Our Flag, Our President and Our Boys, In Great Parade, Defy the Enemy.—President Wilson and other national leaders march with Columbia's District Selected Men.—*Washington, D. C.*

Let's Clean 'Em Out!—Device shows wild treatment which should be given traitors who live here, eat here and do their dirty work here.—*UNFORTUNATELY - Too- Many - Places-In-America.*

A Universal Feature of Universal Interest

SCREEN MAGAZINE stimulates thinking, because it talks direct to the brain. It helps children with their school studies, because it pictures things and affairs that they study. It pleases the tired business man, because he can absorb information on business processes without going through thousands of words. It pleases married and single women, because it shows household affairs—better babies—beauty hints, etc. You can't make a mistake in booking this feature—it's just as sure to make a hit with your crowd as it has with the patrons of hundreds of theatres. Book it to-day. If your nearest Universal Exchange hasn't a print fill in and return the coupon.

Universal Screen Magazine,
1600 Broadway, New York City:

Gentlemen—Send me at once particulars of the Universal Screen Magazine Weekly Service.

Name ....

Operating the .... Theatre

Address ....

PUTTING IT OVER

RUTH STONEHOUSE masquerades as a boy in the Butterfly feature, "The Edge of the Law." This suggests the following novel contest.

From the exchange supplying you with this Butterfly poduction, obtain one of the stills showing Miss Stonehouse in male attire. Reproduce the star's picture on a slide, and flash it on your screen with this announcement:

> GIRLS—ATTENTION!
>
> Do you look as good in men's clothes as this Butterfly star?
>
> $5 (or whatever prize you choose to offer) will be paid for the best snapshot of one of our feminine patrons in male attire.

Get in touch with the local newspaper editor and explain the contest to them. Offer to furnish them with a cut showing Miss Stonehouse in men's clothing and copies of the snapshots submitted by the girls who take part in the contest. While the contest should be treated as a huge joke, take care not to offend your patrons.

The contest should be started about two weeks before "The Edge of the Law" is presented at your theatre. As the snapshots are submitted, reproduce the most attractive ones on slides, and flash them on your screen, together with the names of the contestants. If possible, obtain a little story of the circumstances under which the snapshots were taken, since in the majority of instances the pictures are the result of amusing incidents. These stories can be used in your newspaper publicity.

The contest should close a day or two before the presentation of "The Edge of the Law," and the prize awarded on the night that the Butterfly production is shown. Prominent people in the community—the editor of the paper, a municipal official, etc.—should be asked to serve on the board of judges.

Should you hold this contest, send all the details of it to the editor of the Moving Picture Weekly, 1600 Broadway, New York City, together with a photo of your theatre, yourself and the winning snapshot. He will be glad to make use of this material.

Bluebird Ideas for "Flirting With Death"

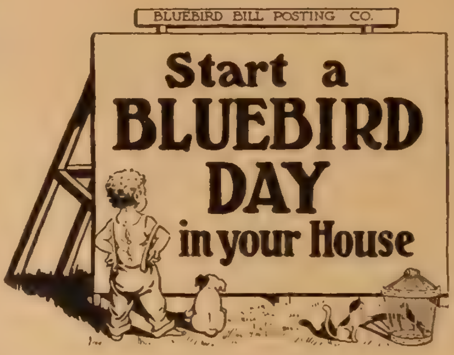
IF you can obtain the services of a "lightning artist"—a cartoonist who can do rapid sketching, here is a novel idea that will help you attract attention to your presentation of "Flirting With Death," the Bluebird production, featuring Herbert Rawlinson and pretty Brownie Vernon.

Induce one of the local merchants to co-operate with you, and station the cartoonist in the merchant's show window, armed with plenty of paper and crayons. With the title of the Bluebird as a suggestion, have him sketch different methods of flirting with death—humorous and otherwise. As each picture is completed, a caption along the following lines should be added to it:

> This may LOOK dangerous, but if you want to see the last word in dare-deviltry, see the Bluebird feature
>
> "FLIRTING WITH DEATH"
>
> At the (theatre name here) on (day and date here)

The merchant will welcome the chance to co-operate with you, if your cartoonist sketches a few advertising cartoons for him. Should you, however, be unable to obtain a show window, make use of a one or three-sheet board in front of your house.

Although not a circus day, there is lots of circus stuff in "Flirting With Death." If you go in for ballyhoos, you will find the time-honored circus stunts just as powerful as ever, from the attention-attracting standpoint. A little parade consisting of a clown leading a horse ridden by a bareback artiste, and one or two boys carrying suitable banners advertising the Bluebird production, your theatre and day and date of showing, will help get the crowds a-coming.



The big punch in this Bluebird occurs when the hero of the story volunteers to try out a new parachute device, calculated to save the lives of aeronauts, by jumping from an airplane flying at an altitude of ten thousand feet. With bamboo rods for framework (if bamboo is not available, any cheap framework material will do) and ordinary muslin for the wings, you can construct an airplane that will pass muster as an attention attractor. A propeller can be constructed of papier mache, while the same material, or plain wooden boards covered with aluminum paint will do for the body.

With a good-looking girl seated in the machine (the latter should be mounted on bicycle wheels) you can set the whole community a-talking by having the "airplane" towed through the streets. Naturally, banners should be fastened to the machine. These should be along the following lines:

> For thrilling airplane stunts
> For death-defying aerial bravery
> For Daredevil birdman feats
>
> See
>
> "FLIRTING WITH DEATH"
>
> Featuring
>
> Brownie Vernon and Herbert Rawlinson at the
>
> (Theatre name here) on
>
> (day and date here)

The Bluebird exchange manager is always glad to co-operate with you in your efforts to make Bluebird Day your best day. He will be glad to help you put any of the above ideas over in your community, or to suggest other ideas more suited to the peculiar conditions existing in your home town.

"Seventeen Years of Knowing How"

FLICKER FACTS

BY OPERATING A MOTION PICTURE PROJECTING MACHINE ABOVE NORMAL SPEED FLICKER MAY BE ELIMINATED

BUT

THE GREATER THE SPEED OF OPERATION THE LESS NATURAL AND LIFE-LIKE WILL HUMAN ACTION APPEAR ON THE SCREEN.

Our Intermittent Movement

AN EXCLUSIVE FEATURE OF

POWER'S CAMERAGRAPH

WAS DESIGNED WITH THE FOLLOWING POINTS IN MIND:

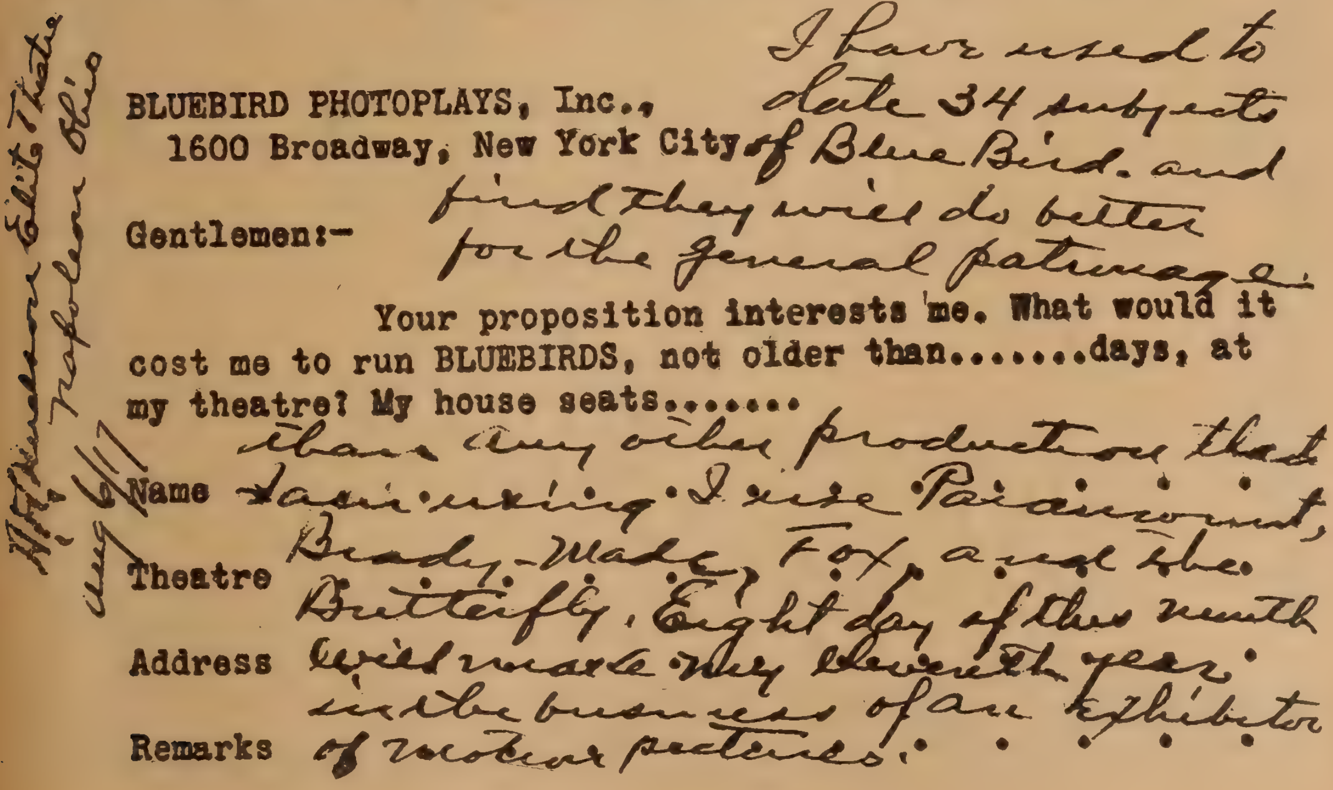
1.—FLICKERLESS PICTURES, RUN AT NORMAL SPEED.
2.—MINIMUM WEAR ON FILM.
3.—MAXIMUM STRENGTH AND DURABILITY OF PARTS.

AN INVESTIGATION INTO THE MERITS OF OUR PRODUCT WILL ATTEST THE FACT OF THEIR ACCOMPLISHMENT

Start by Writing For Catalogue U. Mailed Upon Request.

Nicholas Power Company NINETY GOLD STREET
NEW YORK

THIS POST CARD SPEAKS FOR ITSELF



BLUEBIRD PHOTOPLAYS, Inc.,
1600 Broadway, New York City

Gentlemen:-

Your proposition interests me. What would it cost me to run BLUEBIRDS, not older than.......days, at my theatre? My house seats.......

I have used to date 34 subjects of Blue Bird. and find they will do better for the general patronage than any other production that I am using. I use Paramount, Brady-Made, Fox, and the Butterfly. Eight day of this month will mark my Eleventh year in the business of an exhibitor of motion pictures.

Name
Theatre
Address
Remarks

H. R. Henderson Elite Theatre
Napoleon Ohio
Aug 6/17

Century Comedies
Present

Alice Howell

IN "BALLOONATICS"

Directed by
J. G. BLYSTONE
Released September 1st

COMING RELEASES

"Automaniacs"	"Neptune's Naughty Daughter"	"Her Bareback Career"
Released December 1st	Released November 1st	Released October 1st

Convincing evidence that CENTURY COMEDIES—featuring ALICE HOWELL—are the foremost Comedy attraction now on the market proven by the entire theatre circuit booking of CENTURY COMEDIES by MARCUS LOEW, largest and shrewdest moving picture theatre Owner in the United States. Marcus Loew is successful. Pretty good idea to follow the lead of successful theatrical men. It's your tip.

NOTE—For the past two weeks double-page advertisements appeared in the Motion Picture News and Moving Picture World giving address of all the Branch offices of the LONGACRE DISTRIBUTING COMPANY, who are now exclusive Distributers of CENTURY COMEDIES throughout the United States and Canada. Refer to either publication for address of the office nearest you and write for particulars, or address the Home office of the LONGACRE DISTRIBUTING COMPANY, Mecca Building, New York City.

Century Comedies 1600 BROADWAY
NEW YORK CITY

"THE MASTER SPY."

(*Continued from page* 11)

he had seen kill another in Budapest. Threatening to report the incident if Georgio does not hide him from the authorities, Norroy is immediately led to a secret room. Behind a huge picture of the Virgin there is a door, and Georgio tells Norroy that no one will ever discover him there.

Meanwhile, another chase is in progress. The Countess Irma Mailoff has secretly left her guardian's roof to join Prince Darien across the border. Captain Boris Von Haden, son of the guardian, has followed the runaway within a half hour of her leaving. There is only one place where she can take a train, and that is near the inn of Georgio. The Countess arrives, and bribes Georgio to conceal her until the train comes. He shows her into the room with the picture. When he refuses to open it for Captain Boris, the latter climbs through the window and confronts Irma. While he is attempting to force her from the room, she cries for help. Norroy cannot resist her calls, and, springing the panel, soon overpowers the captain.

He escapes with the Countess in her car, rushing toward the frontier. Passing through a village, he has the luck to find one of his men waiting for him. He tells him to take the Countess to the Three Pigeon Inn. He then makes his way through the hills by a short cut, and manages to pass the border patrol. But they catch sight of him and pursue. He swims his horse through a lake and escapes. After crossing the frontier, he meets a band of Russian mountaineers.

"Soldiers of Saxonia on Russian soil!" he cries to them. "What is your answer?"

The peasants attack the patrol, and Norroy escapes and joins the Countess, who has met the Prince, her sweetheart.

"THE DYNAMITE SPECIAL."

(*Continued from page* 18)

Ruth watches them. The men uncouple the engine and drive quickly away, while Ruth rushes to the station to warn her father. Ralph immediately thinks of his father's special. Brooks and Leeds jump from the engine, thus allowing it to speed ahead by itself.

Ruth jumps on a motor-cycle and rides furiously after the runaway. The special is coming from the other direction. Ralph is unable to help, as the special has already left Hilldale, the nearest station. Gaining on the engine, Ruth jumps from the motor-cycle to the cab, shuts off the throttle, and reverses the engine. She runs ahead with a flag and hails the approaching special. Before she can tell Carleton the trouble, she faints away. Carleton leaves Ralph with Ruth, going to Bill, with whom he shakes hands. Brooks and Leeds are captured.

The ninth episode of "The Red Ace" is under production at Universal City by Director Jacques Jaccard, who is also writing the serial. Marie Walcamp is the featured player, with Larry Peyton opposite.

"PETE the Prowler"

Eddie Lyons
Lee Moran and
Edith Roberts

One-Reel Nestor—
Week of October 1.

Darn that Eddie. He sure has a taking way with him. In this screaming one-reel Nestor all he wants to take is Edith. That's all. Lee as "Pete" wants to take the family silver, is caught in the act, and to make his escape, puts on Edith's hat, veil and coat. The illustration shows him making his getaway. Poor Eddie. Your folks will like this. Book it.

"Just for Fun"

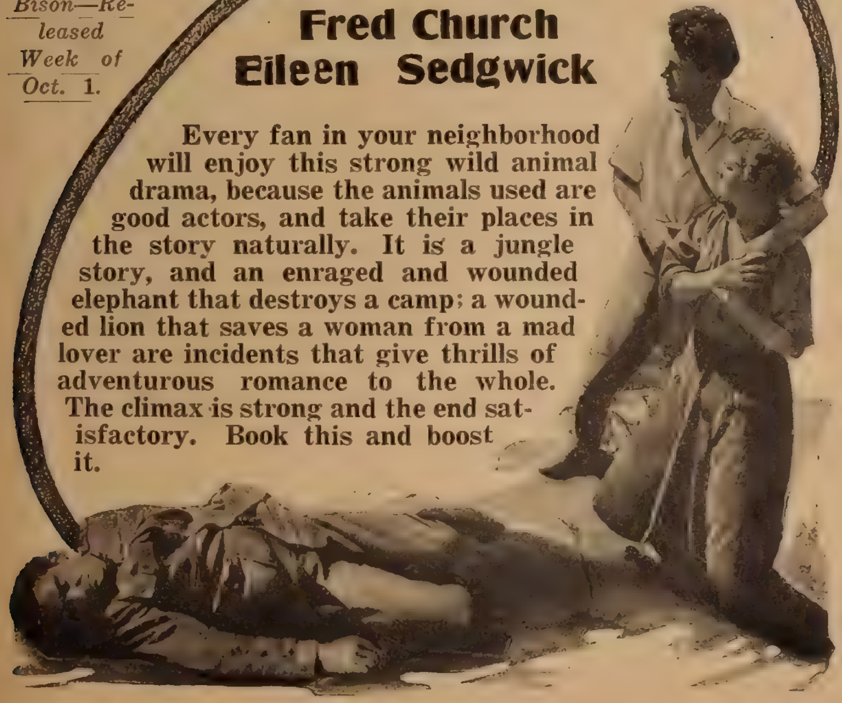
"The Lion's Lair"

2-Reel 101-Bison—Released Week of Oct. 1.

Featuring

Fred Church
Eileen Sedgwick

Every fan in your neighborhood will enjoy this strong wild animal drama, because the animals used are good actors, and take their places in the story naturally. It is a jungle story, and an enraged and wounded elephant that destroys a camp; a wounded lion that saves a woman from a mad lover are incidents that give thrills of adventurous romance to the whole. The climax is strong and the end satisfactory. Book this and boost it.



BLUEBIRD Photoplays
Present
FRANKLYN FARNUM
in

"A FOOL FOR LUCK"

Production by De Grasse.
Story by Isola Forrester and Mann Page.

The story of a man who was willing to "try anything once" and his ultimate success in getting a square deal for himself and others.

Book through your local BLUEBIRD Exchange

BLUEBIRD Photoplays, Inc.
1600 BROADWRY, NEW YORK.

Musical Setting for "The Edge of the Law"
Butterfly Picture

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

THEME—"ALBUMLEAF" (4-4 Moderato) by Kretschmer.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Min. & 20 Sec.	Illusion Intermezzo, (2-4 Moderato) by Bustanoby
T	On One of the Cities, etc.	3 Minutes	Road To Yesetrday (Valse Lente) by Ellis
T	Hello, Spider, How's the Kid?	3 Min. & 35 Sec.	Poor Relations (Mysterioso) by Bendix
T	The Charity Expedition	3 Min. & 45 Sec.	L'Adieu (Dramatic Andante) by Karganoff
T	Even Old Carpets, etc.	5 Minutes	Vanity (Allegro) by Jackson
T	We Will Take Her Home	45 Seconds	Dramatic Tension No. 1 by Reissiger
T	The Wound On Her Head, etc.	2 Min. & 10 Sec.	.... Theme
T	To Further a Gigantic Swindle	4 Min. & 15 Sec.	Bowl of Pansies (Moderato Intermezzo) by Reynard
T	Though He Has Become, etc.	6 Min. & 15 Sec.	Forsaken (3-4 Andante) by Kretschmer
T	Harry Hopkins, etc.	4 Min. & 50 Sec.	Ein Maerchen (Dramatic Fantasia) by Bach
T	Give Me a List, etc.	2 Minutes	Dramatic Tension by Winkler
T	Who Are You?	2 Minutes	Dramatic Andante by Ascher
T	A Meeting of the Directors	2 Min. & 30 Sec.	La Grace (Moderato) by Bohm
T	Out There In the West	45 Seconds	.... Theme
S	Dancing	1 Min. & 50 Sec.	.... Popular Waltz
T	Find Mr. Hopkins	3 Min. & 10 Sec.	Romanze (4-4 Andante) by Rubinstein
T	You've Played With Me, etc.	3 Min. & 10 Sec.	Dramatic Tension No. 1 by Ascher
T	Havinga Great Night, etc.	2 Min. & 10 Sec.	First Concert Waltz by Durand
T	I Think These Papers, etc.	2 Minutes	.....Agitato to action
T	There's the Dip	1 Min. & 30 Sec.	.... Theme

Musical Setting for "Flirting With Death"
Bluebird Picture

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Theme—"SWEET JASMINE" (Melodious Intermezzo) by Bendix

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Min. & 50 Sec.	Good Circus March to action
T	David Higginbothom, etc.	1 Min. & 45 Sec.	.......Galop to action
T	The Demon of the Zenith	4 Min. & 15 Sec.	....Continue to action
S	Aeroplane Falling Down	1 Min. & 25 Sec.	.......Hurry to action
	Note—With ad. lib. Tympany Rolls.		
S	Interior of Prison	3 Min. & 25 Sec.	Mignonette (Moderato) by Friml
S	Near Railroad Station	3 Min. & 45 Sec.	Three Graces (Allegro Intermezzo) by Armand
	Note—Watch for Railroad effects.		
T	Aunt Martha, etc.	3 Min. & 15 Sec.	.... Theme
T	This Is Material for My, etc.	4 Min. & 40 Sec.	Vision (Characteristic) by Blon
S	Beginning of Reel 3	4 Min. & 35 Sec.	Valse Caprice by Rubinstein
T	Aren't There Some Pretty Rich, etc.	2 Min. & 45 Sec.	.... Theme
S	At Dinner Table	2 Min. & 40 Sec.	Claire De Lune (Moderato) by Thome
T	Breakfast	1 Min. & 50 Sec.	Reverie (Andantino) by Debussy
T	The Higginbothom Company	4 Minutes	Bitter Sweets (Moderato Intermezzo) by Engelman
T	Ballyhooing Big Business	2 Min. & 40 Sec.	Vanity, Caprice, (Melodious Allegro) by Jackson
T	Friday, the Thirteenth	2 Min. & 25 Sec.	.... Theme
T	I'm On the Level This Time	3 Minutes	Tulips (4-4 Moderato Grazioso) by Miles
T	Then, Daddy's Company, etc.	1 Min. & 20 Sec.	Dramatic Andante by Ascher
S	Circus Scene	1 Min. & 25 Sec.	Dramatic Tension by Winkler
T	Stop, I'll Take the Chance	8 Min. & 30 Sec.	Several good galops to action
S	He Reaches the Ground	50 Seconds	.... Theme

Universal Films Released in the Week of September 24, 1917.

GOLD SEAL—"The Master Spy."

REEL I.

1. "*Adoration*" (Andante) by Borowski, until "He is dead." 2. "*Dramatic Tension No. 1*," by Reissiger, until "Norroy starts on his mission." 3. "*Legende*" by Friml, until "A message from the Commander-in-Chief." 4. Galop to action, until "You foreign dog." 5. "*Agitato*" to action, until "After the fight." 6. Galop to action until end.

REEL II.

7. "*Allegro*" by Bach, until "The little village of Plotz." 8. "*Russian Life Waltz*" by Katz, until "Unexpected arrivals." 9. "*Ecstasy*" (Dramatic Allegro) by Zamecnik, until "A railway pass to Warsaw." 10. Hurry to action, until end.

REEL III.

11. "*Erl King*" (Dramatic Agitato) by Schubert, until "The captain has ordered pursuit." 12. Long Galop to action, until "After a dangerous journey." 13. "*Olympia*" (Dramatic Overture) by Ascher, until end.

NESTOR—"Taking Their Medicine" (Com.)

1. "*A Western Episode Characteristic*" by Trinkaus. 2. "*Sliding Jim*" (Rag) by Losey, until end.

STAR FEATURETTE—"A Romany Rose" (Two Reels)

REEL I.

1. "*Gypsy Serenade*" by Behl, until "Gypsy girl dancing." 2. Organ improvise to action, until "Girl stops the dance." 3. Repeat "*Gypsy Serenade*" until "On the outskirts," etc. 4. "*Gypsy Love Waltz*" by Roberts, until "Heartache." 5. "*Pathetic Andante*" by Margis Berger.

REEL II.

6. Continue "*Pathetic Andante*" until "Rozeska had everything." 7. "*Intermezzo*" (Allegretto) by Pierne, until "Rozeska's mother," etc. 8. "*Dawn*" (Andante) by Kate Vannah, until "After Rozeska has left them." 9. "*Prelude*" (Dramatic) by Rachmaninoff, until "Stay with me." 10. "*L'Adieu*" (Dramatic) by Favarger, until end.

JOKER—"Marble Heads" ......(Comedy)

1. "*Joker March*" by Lake. 2. "*All the World Will Be Jealous*" (Popular Waltz) until end.

VICTOR—"Your Boy and Mine"..(Com.)

1. "*Willow Tree*" (Popular Song). 2. "*Noisy Bill*" (Rag) by Losey.

JOKER—"The Fountain of Trouble" (Com.)

1. "*Naughty, Naughty*" (Popular One-Step). 2. "*Slidus Trombous*" (Popular Rag) until end.

BISON—"The Dynamite Special"....(2-R.)

REEL I.

1. "*Sieste*" (Melody) by Laurens, until "Joe Brooks, dispatcher." 2. "*Dramatic Tension No. 2*" by Reissiger, until "The next day." 3. "*Illusion Intermezzo*" by Bustanoby, until "This is not the first time." 4. "*Dramatic Tension*" by Winkler, until "A week later." 5. "*Felize Canzonetta*" by Langey.

REEL II.

6. Continue "*Felize*" until "He is at Crestmore." 7. "*Creepy Creeps*" (Mysterioso) by Taylor, until "At Crestmore." 8. "*Melody*" (Moderato) by Kretschmer, until "Girl on motorcycle." 9. Long Galop to action, until "Both trains stop." 10. "*Pastel Menuet*" (3-4 Allegro Giocoso) by Paradis, until end.

Help for the pondering exhibitor—

"BRINGING HOME FATHER."
Chicago, Ill.,
Post—By Oma Moody Lawrence.

"Bringing Home Father" will make you laugh, which is a laudable ambition for any film drama to posses.

Photography and direction are good, and the production is not vulgar, and if you are not a suffragist or a prohibitionist, you will probably find it very funny indeed.

"THE LITTLE ORPHAN."
Chicago, Ill.,
Examiner—
Kitty Kelly.

This is a little story about a small war orphan coming to this country, ingratiating herself into the hearts of three masculine folks, improving their conditions simultaneously with her own, and then growing up into a charming young woman and marrying herself to one of them. Not strikingly original, but pleasant in manner and spirit.

It is a heartsome little story, with amusing situations that smooth away dull care for the time.

"SOUTHERN JUSTICE."
Chicago, Ill.,
Post—By Oma Moody Lawrence.

As refreshing a bit of screen drama as we have seen this season. It is the kind of story that, when well done, never tires.

There are several good character parts in the production which have been well handled. You will be especially pleased with the dainty springtime outdoor settings which were chosen by the director. There are blossoming trees and swelling buds that will make you want to get out to the woods, even if it is cold as yet. The photography is excellent, and the general effect leaves no regret.

"A JEWEL IN PAWN."
Ogden, Utah,
Examiner.

Ella Hall, in "A Jewel In Pawn," one of the best Bluebird Photoplays ever produced with Miss Hall as the star. It proved to be one of the most truly delightful plays shown in some time. The complications make one of the best "plays with a plot" ever released by the Bluebird people.

"THE CLOCK."
Los Angeles, Cal., *Express*—
Geo. St. George.

Franklyn Farnum distinguishes himself in no uncertain manner at the Superba Theatre this week. He is the featured artist in a merry little comedy called "The Clock," and, very largely because of his good work, it scores a most emphatic success.

All in all it is a very amusing little concoction. It is easily the most pleasing piece of work Mr. Farnum has done and he manages to make an hour slip by very quietly and very pleasantly.

"TREASON."
Pittsburgh, Pa.,
Gazette Times.

The producers of this film, called "Treason," have reached the topnotch in constructing a five-part production with a thrill a second. It is a war play and big scenes are flashed so swiftly that one becomes dazed and completely bewildered. Fire, smoke, explosion and hosts of soldiers on the battlefields in action furnish the background for a story of love and intrigue which ends with a smashing scene with an auto somersaulting down-hill reaching the foot of it in pieces after a thrilling roadway chase. The spectacular incidents follow in rapid-fire succession and the impressiveness of the scenes, although too short, keep interest at a high pitch.

"THE LITTLE TERROR."
Chicago, Ill.,
Herald.

Louella O. Pearson says: "It was a pleasant thought that induced the producer to give us a taste of real circus life. For the kiddies there is always a fascination about the clown, the big circus tent and the life lived by these people. Bluebird has scored one with the children in "The Little Terror" by giving an honest to goodness circus performance on the screen. Miss Mersereau has an adequate supporting cast and is herself a good subject for the cold eye of the camera.

Helen prevents trouble between Nifty Nat and Double Draw Dan.

"TAKING THEIR MEDICINE."

By **EDDIE LYONS** and **LEE MORAN**

Nestor Comedy.
Produced by Roy Clements.

CAST.

Nifty Nat	Eddie Lyons
Double Draw Dan	Lee Moran
Helen Hilliard	Edith Roberts
Dick Parks	Fred Gamble

"Ain't she the little tiny queen, though?"

"The pick of the basket!"

"Who'd a thought the old man would a had anything like that in his family?"

The comments of the boys of "Circle W" ran in this fashion as Helen alighted from the buckboard. Every one of them made plans to stay around the place as much as possible, though the old man was determined that the round-up should go on, niece or no niece. Nifty Nat had the really swell idea. When daylight came, he awoke groaning and clutching his middle.

"Oh, I'm sick! I'm dying! Oh, help!" he moaned. The boys stood around nonplussed.

"Think he's stalling?"

"Don't know. I think he looks awful."

"Gee! That ain't nothing unnatural. He always does," said Double Draw Dan, who thought that Nat had paid altogether too much attention to the fair Helen the day before.

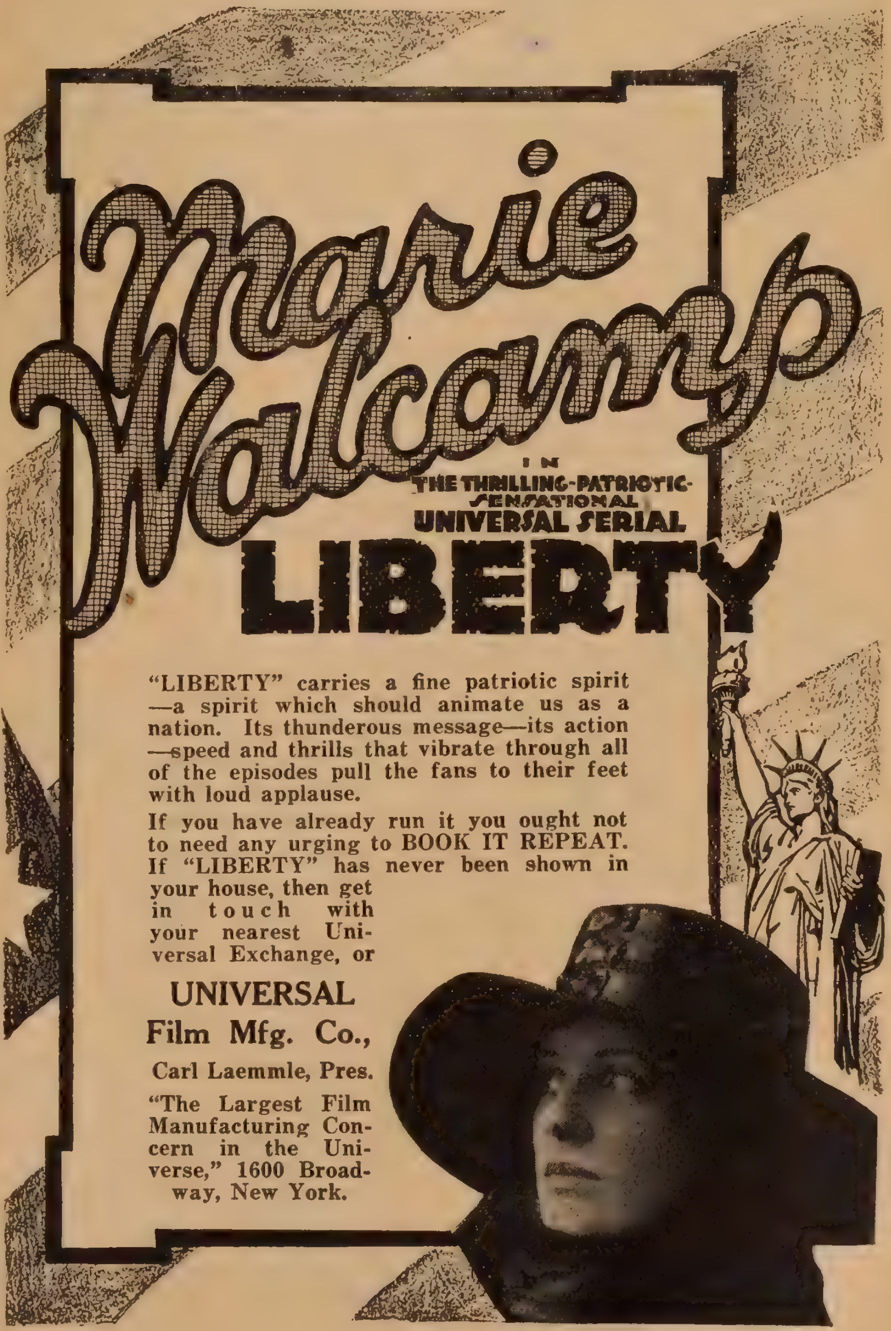
Nat's plan worked. He stayed behind, and joy of joys! the charmer came in and nursed him. She fixed up the bunkhouse, too, so that its own mother would not have known it. Nat got away with it because Uncle had driven to town.

The boys were out on the range, but it was queer how many things, absolutely essential to their work, had been forgotten that morning. Double Draw was the first to discover that there was no hammer to nail up the wire of the broken fences. Back he went full speed to fetch it—Dan was always so helpful!

Helen immediately found herself with another patient on her hands. But she was equal to the emergency, and took care of each suffering ranch hand as he appeared, smoothing his hair, and holding as many hands as she could manage.

The boys were having the time of their lives, when Uncle suddenly reappeared. One look was enough for him. Off he went to the harness room where he concocted a mixture of harness oil, soft soap, and other ingredients. He then entered the sick chamber, and told Helen that he had a sovereign remedy, and that he would repeat the dose every fifteen minutes till the boys were recovered. One spoonful was forced down the reluctant throat of each. And certainly the remedy was a wonder, for the boys were cured as if by magic.

"Foxy old guy, your Uncle!" they told Helen. "Some doctor!"



Marie Walcamp

IN

THE THRILLING-PATRIOTIC-SENSATIONAL UNIVERSAL SERIAL

LIBERTY

"LIBERTY" carries a fine patriotic spirit—a spirit which should animate us as a nation. Its thunderous message—its action—speed and thrills that vibrate through all of the episodes pull the fans to their feet with loud applause.

If you have already run it you ought not to need any urging to BOOK IT REPEAT. If "LIBERTY" has never been shown in your house, then get in touch with your nearest Universal Exchange, or

UNIVERSAL
Film Mfg. Co.,
Carl Laemmle, Pres.
"The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

1,500 Chapters of the Daughters of the American Revolution, through their National President, have endorsed the pulsating story

EAGLE'S WINGS

Its big, patriotic story has also been given most enthusiastic praise by high government officials at Washington, D. C. Hundreds of theaters have played it to capacity at every performance. Wherever shown it makes a box-office record. Book this noble, patriotic message—show your people this thundering drama. Ask your nearest BLUEBIRD Exchange for full details, or write

Bluebird Photoplays, Inc.,
1600 BROADWAY, NEW YORK.

"YOUR BOY AND MINE."

Written and Produced by
ROY CLEMENTS

Joker Comedy-Drama.

CAST.

Tub	Lincoln Stedman
Skinny	Elwood Bredell
Tub's Mother	Lydia Yeamans Titus
Skinny's Mother	Grace Marvin
Tub's Male Parent	Hal Wilson
Skinny's Mother's Husband.	William Dyer
The Village News	Harry Mann

Tub and Skinny.

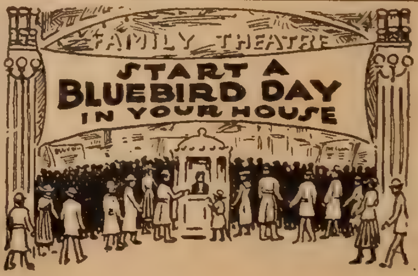
"Darn the old churn. Skinny's mother doesn't make him stay all day churning. Skinny's got a decent mother. Skinny——"

Tub's mother turned abruptly from her doughnut frying, and the big wooden spoon found its way to Tub's head.

Over on Skinny's back porch, almost the same scene was in progress. The two fathers made their appearance on their way to work, and Tub's mother took a plate of hot doughnuts over to Skinny's house. As soon as her back was turned, Tub deserted the churn, crammed his pockets, his shirt, and his mouth with doughnuts, and climbed out of the kitchen window.

Skinny and Tub had plenty of time to meet behind the barn, and commence to dig worms, while the two mothers were discussing the weather over the back fence. Skinny was on his knees digging hard, when Tub pulled a doughnut out of his pocket and started to eat it right before Skinny.

"Gimme a bite," said Skinny, sniffing the good, spicey smell.



"Go steal your own doughnuts," said Tub's choked voice.

"Greedy pig——" began Skinny, grabbing at the doughnut.

"Who you calling pig?"

"You!"

"Make it good then——" and in two minutes there was a fight.

"The Village News," the worst gossip in the county, was on his way to town, when he heard the rumpus. He rushed to their mothers with the news. The two ladies ran to the rescue of their sons.

"It's that horrid Tub's fault!"

"It's your own boy's fault, ma'am."

"I'll thank you to keep that big overgrown lump at home."

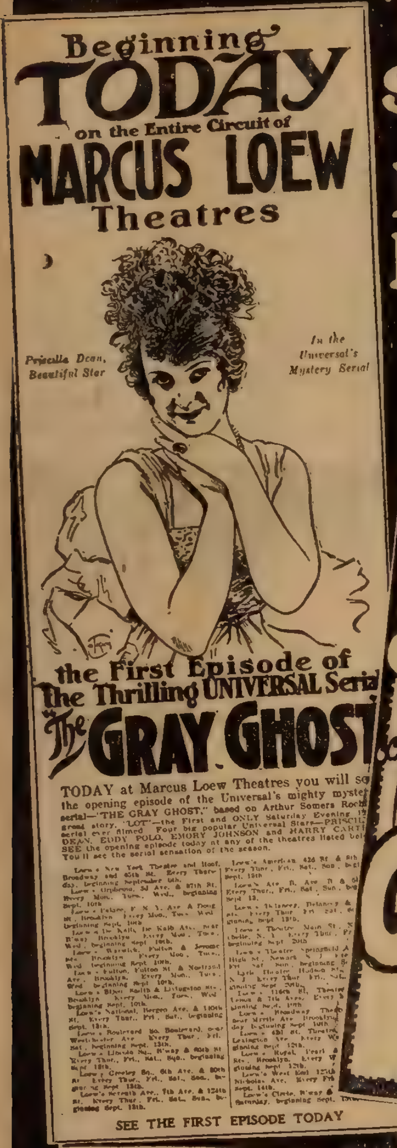
"I'll certainly see that he has no more to do with that skinny little rat," and the two ladies really quite forgot themselves, while the "News" rushed on to the two fathers.

"I'll get the militia!" said the News, as the two men tore off in the same direction. Very soon there were three fights raging—the boys', the mothers' and the fathers'.

"Let's quit," said Tub suddenly to Skinny.

"All right," said Skinny, signing peace terms on the spot. And when the News arrived with the sheriff, he found two boys eating the same doughnut, two fathers smoking in perfect amity, and two mothers crying on each other's shoulders.

These 3 Ads Cost $535.00 FOR ONLY ONE DAY'S ADVERTISING



Beginning TODAY on the Entire Circuit of MARCUS LOEW Theatres

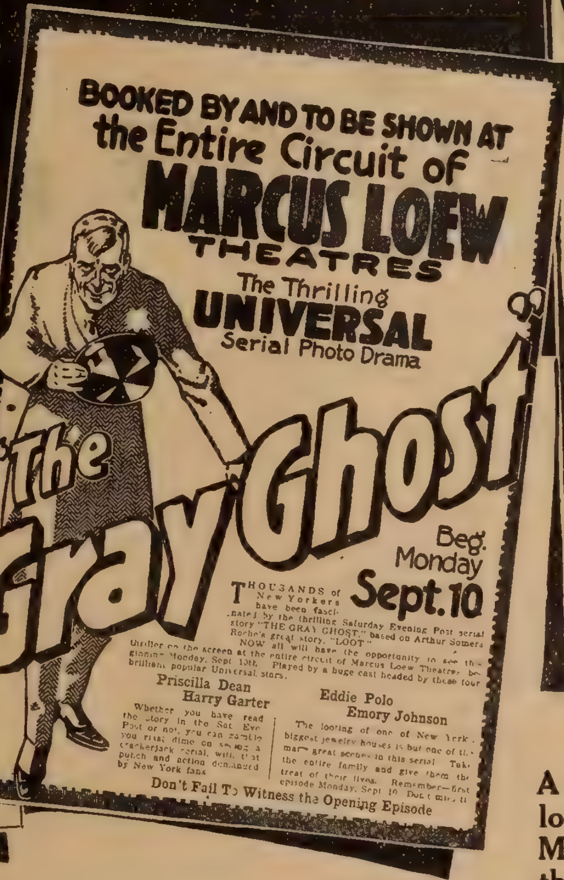
Priscilla Dean, Beautiful Star

In the Universal's Mystery Serial

the First Episode of The Thrilling UNIVERSAL Serial The GRAY GHOST

TODAY at Marcus Loew Theatres you will see the opening episode of the Universal's mighty mystery serial—"THE GRAY GHOST," based on Arthur Somers Roche's great story, "LOT"—the First and ONLY Saturday Evening Post serial ever filmed. Four big popular Universal Stars—PRISCILLA DEAN, EDDY POLO, EMORY JOHNSON and HARRY CARTER. SEE the opening episode today at any of the theatres listed below. You'll see the serial sensation of the season.

SEE THE FIRST EPISODE TODAY



BOOKED BY AND TO BE SHOWN AT the Entire Circuit of MARCUS LOEW THEATRES

The Thrilling UNIVERSAL Serial Photo Drama

"The Gray Ghost"

Beg. Monday Sept. 10

THOUSANDS of New Yorkers have been fascinated by the thrilling Saturday Evening Post serial story "THE GRAY GHOST," based on Arthur Somers Roche's great story, "LOOT."

NOW all will have the opportunity to see this thriller on the screen at the entire circuit of Marcus Loew Theatres beginning Monday, Sept. 10th. Played by a huge cast headed by these four brilliant popular Universal stars.

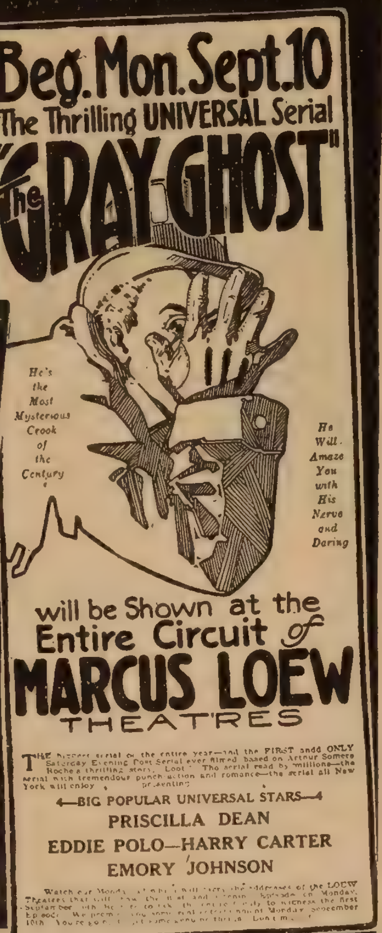
Priscilla Dean
Harry Garter

Eddie Polo
Emory Johnson

Whether you have read the story in the Sat. Eve. Post or not, you can gamble your first dime on seeing a crackerjack serial, with that punch and action demanded by New York fans.

The looting of one of New York's biggest jewelry houses is but one of the many great scenes in this serial. Take the entire family and give them the treat of their lives. Remember—first episode Monday, Sept. 10. Don't miss it.

Don't Fail To Witness the Opening Episode



Beg. Mon. Sept. 10 The Thrilling UNIVERSAL Serial "The GRAY GHOST"

He's the Most Mysterious Crook of the Century

He Will Amaze You with His Nerve and Daring

will be Shown at the Entire Circuit of MARCUS LOEW THEATRES

THE biggest serial of the entire year—and the FIRST andd ONLY Saturday Evening Post Serial ever filmed based on Arthur Somers Roche's thrilling story, "Loot." The serial read by millions—the serial with tremendous punch-action and romance—the serial all New York will enjoy presenting

4—BIG POPULAR UNIVERSAL STARS—4

PRISCILLA DEAN

EDDIE POLO—HARRY CARTER

EMORY JOHNSON

Actions speak louder than words, Mr. Exhibitor. The three big advertisements reproduced here appeared in the biggest New York City newspapers. They need no words of description—read these ads and reach your own conclusions. But remember that Marcus Loew would never have booked "The Gray Ghost" for his entire circuit unless his best showman judgment told him that he was booking a box-office winner.

"The Gray Ghost" gives 16 weeks of capacity possibilities. Will you brush this opportunity aside, or will you do what all wide-awake Exhibitors are doing: BOOK "THE GRAY GHOST?" Wire or write your nearest Universal Exchange, or

Universal Film Manufacturing Co.
1600 Broadway, New York

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

Here's the Reason--15 Weeks of Sizzling Mystery

"The Voice on the Wire" answers that insistent demand on the part of your patrons for a real mystery story. It gives them thrills—punch—a hidden reason for marking certain men for death; a reason that none can solve. It keeps its mystery element veiled—it piques curiosity—it baffles the fans. That's why it keeps them coming back for each episode.

Ben Wilson--Neva Gerber--Jos. Girard

Directed by Stuart Paton

assisted by a huge cast of exceptionally well trained actors put a powerful punch in each release.

"The Voice on the Wire" is founded on the well-known novel by Eustace Hale Ball. It has been one of the biggest money-makers ever booked by Exhibitors. BOOK IT TO-DAY! Get the big ad book that shows you all the stunts—ads—teasers—banners—shows you everything that you need to do to make this gripping serial a wonderful success for your house. Get in touch with your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"THE VOICE ON THE WIRE"

MOVING UNIVERSAL PICTURES

The Thrilling UNIVERSAL Serial.

"THE FOUNTAIN OF TROUBLE."

By ARTHUR F. STATTER.

Joker Comedy with William Franey featured—Produced by W. W. Beaudine.

Mr. Cramp, bound on a relief mission, is interrupted.

CAST.

Mr. Cramp	William Franey
Mrs. Cramp	Ida Tenbrook
Pickpocket Chief	Milburn Moranti
Josie Jones	Nellie Allen

"Go get me a drink. This sun is hot enough to choke anybody. Here's the cup, and hurry."

"All right, sweetness, I'll be right back," and off goes Mr. Cramp to the fountain.

At its foot lies a little ivory elephant. Mr. Cramp loves animals, and he picks up the elephant and puts it in his lapel.

"Are you a picket or a fence?" hisses a voice in his ear.

"I—er—I——" A woman's handbag is stuffed into his hand, and the giver disappears.

Mr. Cramp turns to the fountain again. He is bringing the cup to his wife, when he trips over a lady's foot. It is Josie Jones, sitting under her beach parasol

"Oh! my bag! Have you seen it?" cries Josie.

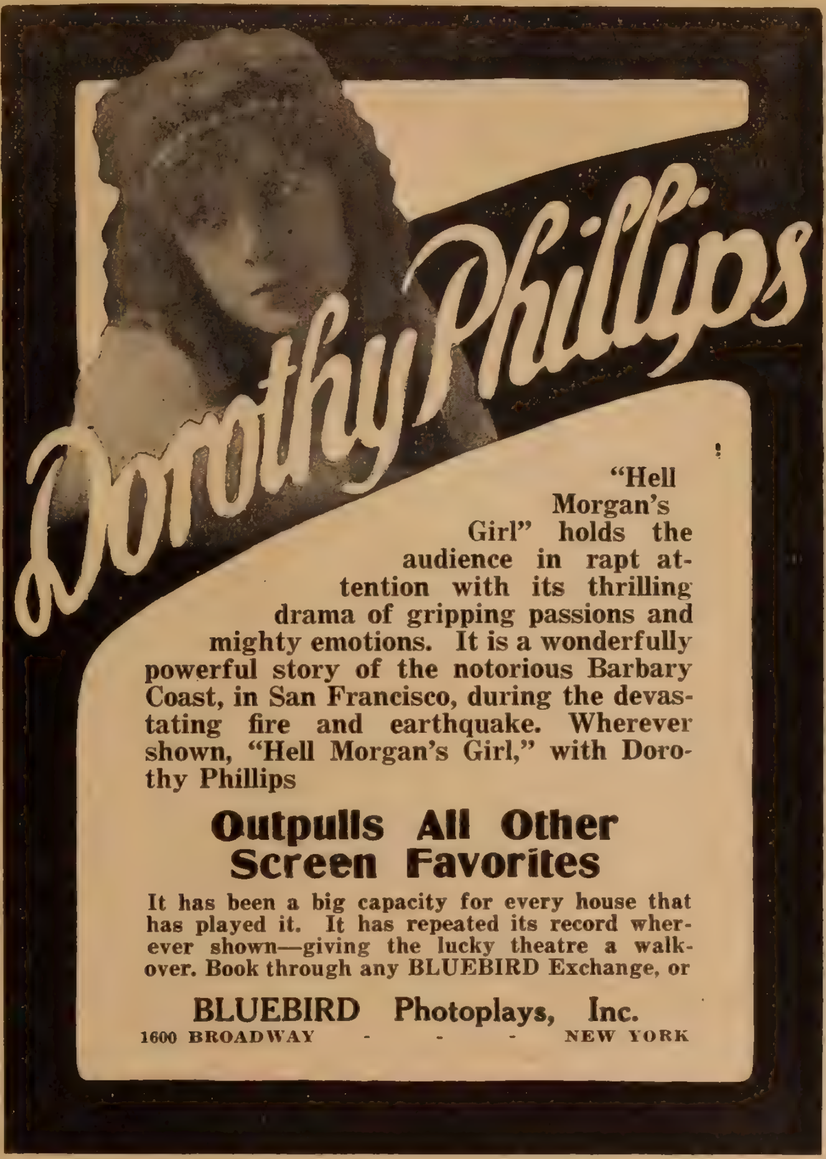
"Is this it?" says Mr. Cramp. It is, and Josie's beaming eyes reward him. He has spilled the water, however, so he goes back to the fountain.

Again a man approaches and slips a bag into his hand. It is the same bag. Josie sees him returning to his wife, and snatches the bag from him, accusing him of stealing it. He apologizes, but the water is spilled again, so back he goes to the fountain.

The next man who approaches warns him to look out for the cops, and dashes away. Cramp follows, and is led into the pickpockets' den. One of the crooks rushes in and says he has lost his elephant.

"Here it is," says Cramp innocently, and the next minute he is out of the door with the band after him. The police get the crooks, but Cramp just manages to get back to his wife.

"Where's my drink of water? Heavens! what a time you've been!" says Mrs. Cramp. And back he goes to the fountain.

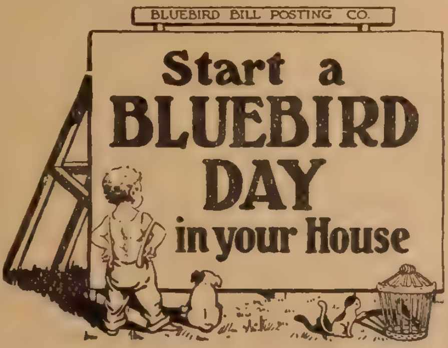


"Hell Morgan's Girl" holds the audience in rapt attention with its thrilling drama of gripping passions and mighty emotions. It is a wonderfully powerful story of the notorious Barbary Coast, in San Francisco, during the devastating fire and earthquake. Wherever shown, "Hell Morgan's Girl," with Dorothy Phillips

Outpulls All Other Screen Favorites

It has been a big capacity for every house that has played it. It has repeated its record wherever shown—giving the lucky theatre a walkover. Book through any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY - - - NEW YORK



BLUEBIRD BILL POSTING CO.
Start a BLUEBIRD DAY in your House

ANNOUNCING MILLARD K., JR.

MILLARD K. WILSON, star of Universal Photoplays, is rejoicing over a recent visit of Old Doc Stork to his home. The youngster, Wilson's second, is a husky boy, and is doing splendidly, as is also Mrs. Wilson.

Wilson is playing with Helen Gibson in railroad thrillers. Their picture, "The Dynamite Special," is released this week. This boy is Wilson's second child, the first being a girl, who is considered one of the loveliest babies at Universal City.

REVIEW OF UNIVERSAL PAST RELEASES

GOLD SEAL.

AUGUST—

28—**The Winning Pair** ....(3 Reels)
Ruth Stonehouse.

SEPTEMBER—

4—**The Empty Gun**..............................(3-Reel Drama)
Lon Chaney, Claire McDowell and S. De Grasse.

11—**The Perilous Leap**............(3-R. Railroad Drama)
Helen Gibson-Val Paul.

IMP.

JULY—

1—*A Double-Topped Trunk*............................(Drama)
8—*The Girl In the Limousine*.......................(Drama)
15—*Hatton of Headquarters* ....(Drama)

STAR FEATURETTE.

AUGUST—

23—**The Golden Heart** (2-R. Heart-Interest Drama) with *Little Zoe Rae.*

30—**Hands in the Dark**.............................(2-R. Drama)
J. W. Kerrigan-Edith Johnson.
and *Old French Towns*.................(Short Scenic.)

SEPTEMBER—

6—**A Dream of Egypt**.............................(2-R. Drama)
Lena Baskette-Betty Schade.

13—**Mary Fuller in "To the Highest Bidder"** (2-Reel Society Drama)

BISON.

SEPTEMBER—

1—**Jungle Treachery**.................(2-R. Animal Drama)
Eileen Sedgwick-Fred Church.

8—**The Lure of the Circus**....(2-R. Animal Drama)
Eileen Sedgwick-Fred Church.
and *Sierra Winter Sports*.......................(Scenic.)

15—Harry Carey in **"The Texas Sphinx"** (2-Reel Western Dr.) with *Alice Lake.*

L-KO.

AUGUST—

29—**Props, Drops and Flops**....................(2-R. Com.)
Gladys Varden, Walter Stephens, Bert Roach and Ray Griffith.

SEPTEMBER—

5—**Backward Sons and Forward Daughters** (2-R. Com.) *Billy Bevan-Lucille Hutton.*

12—**From Cactus to Kale**.......................(2-R. Comedy)
Gladys Varden, Walter Stephens and Harry Griffith.

BUTTERFLY.

AUGUST—

27—Harry Carey in **"Straight Shooting"**........(5 R.) with *Molly Malone.*

SEPTEMBER—

8—Francis Ford in **"Who Was the Other Man?"** (5 Reels)

10—**The Little Pirate**..(5 Reels)
Little Zoe Rae-Gretchen Lederer.

JOKER.

SEPTEMBER—

6—*Officer, Call a Cop*.....................................(Comedy)
8—*A Gale of Verse*..(Comedy)
13—*Short Skirts and Deep Water*..............(Comedy)
15—*Nearly a Queen* ....(Comedy)

NESTOR.

AUGUST—

21—*Move Over* ....(Comedy)
28—*The Night Cap*..(Comedy)

SEPTEMBER—

3—*Looking 'Em Over* ....(Comedy)
11—*The Boulevard Speed Hounds*.................(Comedy)

POWERS.

AUGUST—

11—*Seeing Ceylon with Hy. Mayer*....(Travelaugh)
18—*Doing His Bit*...................................(Comic. Cart.)
and *Algeria Old and New*..........................(Scenic)
25—*Colonel Pepper's Mobilized Farm*..(Com. Cart.)
and *The Home Life of the Spider* (Ditmar's Ed.)

UNIVERSAL SPECIAL FEATURE.

AUGUST—

6—**"The Gray Ghost," Episode 7, "Caught in the Web"** ....(2 Reels)

13—**"The Gray Ghost," Episode 8, "The Double Floor"** ....(2 Reels)

20—**"The Gray Ghost," Ep. 9, "The Pearl Necklace"** (2 Reels) with *Priscilla Dean, Eddie Polo and Emory Johnson.*

27—**"The Gray Ghost," Ep. 10, "The Shadow,"** with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*

SEPTEMBER—

3—**"The Gray Ghost," Episode 11, "The Flaming Meteor"** ....(2 Reels)
Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.

10—**"The Gray Ghost," Episode 12, "The Poisoned Ring"** ....(2 Reels)
with *Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter.*

VICTOR.

AUGUST—

17—**The Brass Girl**................(2-Reel Comedy-Drama)
Matt Moore-Jane Gail.

24—**A Five-Foot Ruler**............(2-R. Comedy-Drama)
Carter and Flora Parker De Haven.

31—*Scandal Everywhere* ....(Comedy)

SEPTEMBER—

7—*The Curse of a Flirting Heart*........(Comedy)
14—*In the Clutches of Milk*.........................(Comedy)

UNIVERSAL ANIMATED WEEKLY.

AUGUST—

22—*Animated Weekly, Vol. 2, No. 86*............(News)
29—*Animated Weekly, Vol. 2, No. 87*............(News)

SEPTEMBER—

5—*Animated Weekly, Vol. 2, No. 88*............(News)
12—*Animated Weekly, Vol. 2, No. 89*............(News)

UNIVERSAL SCREEN MAGAZINE.

AUGUST—

24—*Universal Screen Magazine. Issue No. 33.*
31—*Universal Screen Magazine. Issue No. 34.*

SEPTEMBER—

7—*Universal Screen Magazine. Issue No. 35.*
14—*Universal Screen Magazine. Issue No. 36.*

UNIVERSAL CURRENT EVENTS.

AUGUST—

18—*Universal Current Events. Issue No. 14.*
25—*Universal Current Events. Issue No. 15.*

SEPTEMBER—

1—*Universal Current Events. Issue No. 16.*
8—*Universal Current Events. Issue No. 17.*
15—*Universal Current Events. Issue No. 18.*

"We Are French"

RUPERT JULIAN
ELLA HALL
KINGSLEY BENEDICT

Production by RUPERT JULIAN

"WE ARE FRENCH" is the heart-filling story of the wonderful love that lived between two French soldiers. It is a story of sacrifice and idealism.

Formerly called "The Bugler of Algiers," "WE ARE FRENCH" is the film version of the novel of the same name, written by Perley Poore Sheehan and Robert H. Davis.

Book this Wonderful Bluebird

Get the handsome posters—the slides and all the ad props that are now ready. If you have never seen this great photodrama arrange to do so at your nearest BLUEBIRD Exchange. Book through the BLUEBIRD Exchange, or

Bluebird Photoplays, Inc.
1600 Broadway, N. Y.

MARIE WALCAMP

in

"The Red Ace"

Directed by JACQUES JACCARD

Give your patrons the opportunity of seeing Marie Walcamp put tremendous punches into each episode. Her beauty—her daring—her constant presence on the screen will make "The Red Ace" hang up new box-office records for you. Get in touch with your nearest Universal Exchange now. Ask for the FREE Advertising Campaign Book. Mention your theatre. Get the book now! UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, N. Y.

The RED ACE

VOL.5. NO.6
PRICE 10¢

The Museum of Modern Art
LIBRARY
Periodical

The MOVING PICTURE WEEKLY

SEPT. 22, 1917.

HARRY CAREY
IN
"The Secret Man"
BUTTERFLY·PICTURE

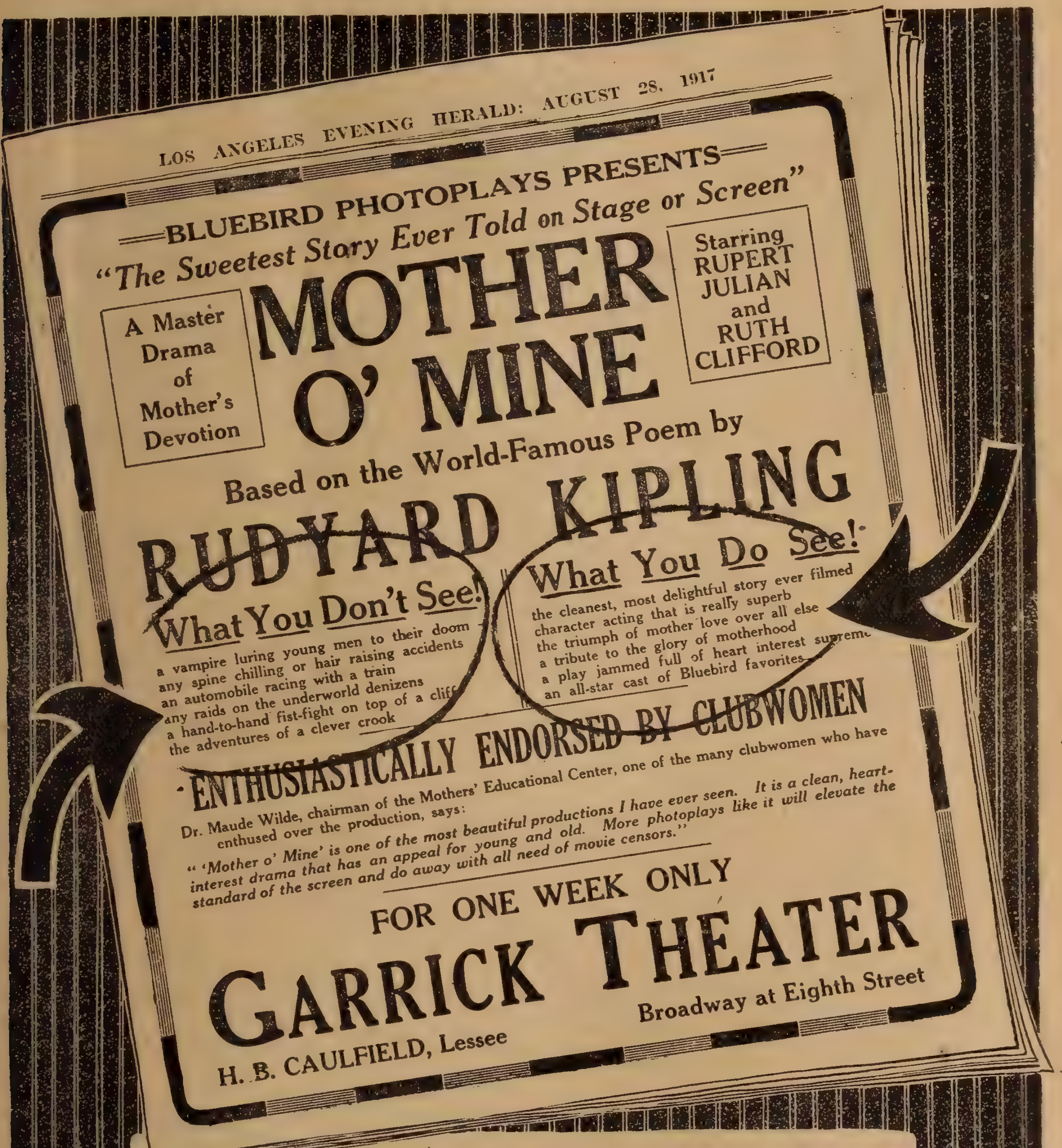
Bluebird Photoplays
present

Franklyn Farnum

with Margaret Lawrence
and Claire Du Brey ~ in
the Dramatic Story of a
Man who was willing to try

"ANYTHING ONCE"

Written by Isola Forrester and Mann Page
Directed by Jos. De Grasse
Book thru your local BLUEBIRD Exchange
or from 1600 Broadway, New York



LOS ANGELES EVENING HERALD: AUGUST 28, 1917

BLUEBIRD PHOTOPLAYS PRESENTS

"The Sweetest Story Ever Told on Stage or Screen"

A Master Drama of Mother's Devotion

MOTHER O' MINE

Starring
RUPERT JULIAN
and
RUTH CLIFFORD

Based on the World-Famous Poem by

RUDYARD KIPLING

What You Don't See!

a vampire luring young men to their doom
any spine chilling or hair raising accidents
an automobile racing with a train
any raids on the underworld denizens
a hand-to-hand fist-fight on top of a cliff
the adventures of a clever crook

What You Do See!

the cleanest, most delightful story ever filmed
character acting that is really superb
the triumph of mother love over all else
a tribute to the glory of motherhood
a play jammed full of heart interest supreme
an all-star cast of Bluebird favorites

ENTHUSIASTICALLY ENDORSED BY CLUBWOMEN

Dr. Maude Wilde, chairman of the Mothers' Educational Center, one of the many clubwomen who have enthused over the production, says:

" 'Mother o' Mine' is one of the most beautiful productions I have ever seen. It is a clean, heart-interest drama that has an appeal for young and old. More photoplays like it will elevate the standard of the screen and do away with all need of movie censors."

FOR ONE WEEK ONLY

GARRICK THEATER

Broadway at Eighth Street

H. B. CAULFIELD, Lessee

Now turn to the page containing "Helps for the Exhibitors," and read what a critic has written about this tender heart story. Then wire or write for bookings to your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, N. Y. DON'T FAIL TO SHOW THIS BEAUTIFUL PLAY IN YOUR THEATRE.

JEWEL

PRODUCTIONS INC.

Of an importance almost equal to the superior merit of JEWEL Productions is the rapidly growing facilities for booking in every section of the country.

The number of Exchanges is increasing daily and—for the first time in the history of films—this growth is in response to a pressing demand.

The announcements of JEWEL Productions, unaccompanied by extravagant statements or mouth-filling adjectives, struck a responsive chord in the mind of every progressive theatre manager. The demand and the establishment of convenient JEWEL Exchanges followed.

JEWEL Productions already released include:

"Come Through"——George Bronson Howard's Greatest Melodrama.

"Sirens of the Sea"—The Picture Magnificent.

"Pay Me"—The Big Demand of the West.

These three produced by the Universal.

"The Man Without a Country"—The Patriotic Classic.

Produced by Thanhauser.

Soon to be released
"THE PRICE OF A GOOD TIME"
Produced by
LOIS WEBER

These pictures may be booked thru any of the following JEWEL Exchanges, or the home office. Address as below JEWEL PRODUCTIONS (Inc.).

Detroit, Mich., 59 Elizabeth Street.
New York, N. Y., 1600 Broadway.
Pittsburgh, Pa., 1201 Liberty Avenue.
Cleveland, Ohio, 112 Prospect Street.
Chicago, Ill., 220 So. State Street.
Portland, Ore., 405 Davis Street.
San Francisco, Cal., 121 Golden Gate Ave.
Los Angeles, Cal., 882 So. Olive Street.

Omaha, Neb., 1540 Harney Street.
Denver, Colo., 1422 Welton Street.
Kansas City, Mo., 1025 Main Street.
Oklahoma City, Okla., 166 W. Second St.
Indianapolis, Ind., 56 West New York St.
Philadelphia, Pa., 1304 Vine Street.
Boston, Mass., 60 Church Street.
Washington, D. C., 419 So. Ninth Street.

Toronto, Canada, STATE RIGHTS FEATURES, 106 Richmond St.

Butterfly Pictures present

VIOLET MACMILLAN

IN "THE GIRL WHO WON OUT"

A Heart-throbbing Story of a young Orphan Girl's great Love

Story by Judge WILLIS BROWN

Directed by Eugene Moore

Book thru
any BUTTERFLY Exchange or from
UNIVERSAL Film M'f'g. Co. - Carl Laemmle, President.
1600 Broadway New York.

The One Best Bet of the Week

Neal Hart in "The Ninth Day"

THE night you show Neal Hart in "The Ninth Day" mix with your audiences in the lobby as they pass out, and you will learn a lot about this virile actor's drawing power. You'll learn that when it comes to crowding five reels into three the Universal Western pictures show how it should be done, and you'll find that your public's appreciation proves that they can distinguish the real thing from the fakerino—Western pictures. Because Neal Hart is genuine, and George Marshall, who with Harvey Gates, wrote this big three-reel Gold Seal and who also directed it, is a producer of punches—plus.

Neal is a private in the U.S.A., and in love with Janet Eastman, the storekeeper's daughter. Mexican Joe, who also desires her, has no apparent business, but always has coin. To get Neal as a rival out of his way, he proposes a smuggling game across the border, and is to meet that shrewd youngster on patrol at night. Neal, suspicious, hides a friend nearby. As the negotiations proceed, the friend sneezes and a smuggler shoots in the direction of the sound. Neal's enmity is thus revealed and Joe and his gang make him a prisoner in a cabin. Neal, in the hut, overhears plans to blow up the post in nine days. How he escapes to warn the people, the wild riding and the fight that follows make a tremendous climax that will arouse your audiences to a frenzy of excitement. This is a big three-reel picture that you cannot boost too strongly. Released week of October 8.

ANIMATED WEEKLY, NO. 89.

West Coast Comes Through With Early Football.—University of California freshmen and sophomores open season with lively game.—*Berkeley, California.*

If All War Prison Camps Are Like This, Prisoners Are Lucky.—German crew of Kron Prinz Wilhelm live, work and play under model conditions. —*Near Fort McPherson, Ga.*

They're Off!—First of selected New Yorkers for New National Army start for Camp Upton, Yaphank, L. I.—*New York City.*

Maybe Ponce De Leon Sought This? —"Fountain of Youth," goal of famous explorer, located by Universal cameraman at *Galveston, Texas.*

Sub-Title.—Mere maids or mermaids?

Famous Stallion Smashes Records In Grand Circuit Races.—"St. Frisco," with veteran "Pop" Geers holding the "ribbons," sets new mark for his class.—*Poughkeepsie, N. Y.*

Sub-Title.—The famous Knickerbocker attracted a great field. In the heat "Busy's Lassie" beat "Brescia." "St. Frisco," "Pop" Geers driving; time, 2.01¾. Popular Tom Murphy honored by friends.

Civilian Speed Boys Set Records In Building Cantonment For Uncle Sam. —At Camp Gordon, 8,000 workmen handle half million feet of lumber daily.

Girl Scouts Will Substitute For Farmhands Called To War.—Society buds on Nicoll estate make khaki the favored "gown" as they work in the open.—*Ossining, N. Y.*

Soldiers of Liberty Army Honored On West Coast.—Thousands cheer a part of those that will carry Old Glory *INTO* Berlin.—*Los Angeles, Cal.*

Little Miss Chicago Enjoys Season's Last Open Air Dance.—On the new municipal pier, art, with commerce as a "backstop," is shown by pretty youngsters.—*Chicago, Ill.*

Escorted By Its Veterans, New York's Famous "Seventh" Leaves For South.—Largest unit, 2,000 officers and men, to join the 27th Division at Spartanburg, S. C.—*New York City.*

Roosevelt For Woman Suffrage Where Duty Is Done.—Tells National League of Women Suffragists right to vote should be reward for loyalty.—*Oyster Bay, L. I.*

Sub-Titles.—"The Lord knows I despise Pacifists!" "When the right appeal is made, the mothers, wives and daughters of America will stand just a trifle *ahead* of their sons, husbands and fathers in sacrificing *everything!*" "Teddy" to Mrs. Ogden Mills Reid, Mrs. Norman Whitehouse and Mrs. James L. Laidlaw; "I would put the Mother ahead of every other human being!"

Cartoons by Hy. Mayer, World Famous Caricaturist.

The REPEAT BOOKINGS plan is your best business plan. It's the way that you can make more money — pay lower rental charges — turn a couple of your weekly dull days into well paying days. Get in touch with your nearest BLUEBIRD Exchange and start with these three:

Franklyn Farnum - Brownie Vernon

"BRINGING HOME FATHER"

Direction WM. WORTHINGTON

Rupert Julian - Ruth Clifford

"A KENTUCKY CINDERELLA"

Direction RUPERT JULIAN

Dorothy Phillips - William Stowell
Lon Chaney

"FIRES OF REBELLION"

Direction IDA MAY PARK

BLUEBIRD PHOTOPLAYS, INC.
1600 Broadway, New York.

"We Are French"

The passionate love of country which the French are showing to-day to an admiring world—their absolute fidelity and loyalty to a friend—a pal, as American say—is shown in a thrilling and heart-moving story, "WE ARE FRENCH."

Featuring

Rupert Julian
Ella Hall
Kingsley Benedict

Production of Rupert Julian

"WE ARE FRENCH"—formerly called "The Bugler of Algiers" is the film version of the novel of the same name, written by Perley Poore Sheehan and Robert H. Davis. It has never failed to make money for the Exhibitor in EVERY theatre shown. It will make money for you because it is brimful of human interest—the type of play that "gets over" every time. Book through your nearest BLUEBIRD Exchange, or

BLUEBIRD
Photoplays, Inc.
1600 BROADWAY
NEW YORK

ANNOUNCEMENT EXTRAORDINARY

MAE MURRAY

IN SUPER-**BLUEBIRD** PHOTOPLAYS

BLUEBIRD, PHOTOPLAYS, INC. 1600 BROADWAY, NEW YORK

SCENES FROM THE BUTTERFLY Picture VIOLET MacMILIAN IN "THE GIRL WHO WON OUT"

"The Storm Woman"

By
E. MAGNUS
INGLETON.

"I WISH I knew the story of that woman with the parrakeets. I bet she'd be good for a Sunday special," said the cub, as he looked with interest at the mysterious figure, shrouded in a black shawl, with her fortune-telling parrakeets in a cage before her.

"I'll tell you her story, kid," said the older man.

"All right, you talk and I'll buy the beans."

They entered the nearest cafe, and the man began:

"Fifteen years ago Maria and Nina Martelli lived with their old father in Italy. Maria, the older girl, had known care but not tragedy, and Nina, a gay child of sixteen, was wholly irresponsible. Guy Trumbull, supposed by his wealthy parents to be touring Italy, but held in the village because of a chance meeting with Nina, had apparently fallen in love with the child, and she was wildly in love with him. He bought her a pair of parrakeets and Nina adored the birds because he bought them. The days flew into the past, and Guy transferred his affections to Maria as carelessly as he would flip a card. One day he told her that he loved her, not Nina, and pled with her to go to America with him. Maria repulsed him, but he grabbed her into his arms and was kissing her passionately when Nina came upon them. Nina screamed and fought her sister. Then throwing herself on Guy's neck, she told him he couldn't go away and leave her. The father heard, and understood, and later the truth dawned upon Maria. Maria snatched the whip from her father, and as he threatened her with his fist, he clutched his heart and sank to the ground—dead. (*Continued on page* 39).

GOLD SEAL Three-Reel Drama of extraordinary merit. Produced by Ruth Ann Baldwin.

CAST.

The Woman	Claire McDowell
The Cub	Henry Hathaway
The Older Reporter	Joseph Girard
Nina Martelli	Violet Schramm
Her Father	George Pearce
Guy Trumbull	Morris Foster

The MOVING PICTURE WEEKLY

No. 5.

SEPTEMBER 22, 1917.

No. 6.

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.

Published Weekly by the

Moving Picture Weekly Pub. Co., Inc.

Editorial Offices..........1600 Broadway, N. Y.
Publication Offices..........409 Pearl St., N. Y.

PAUL GULICK.......... Editor
M. WINKLER..........Music Editor
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JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO.Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE..........Paris Artist

Subscription Price, $3.00 a year; Foreign, $3.50; Single Copies, 10c.

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Violet MacMillan Again in the Movies

MOST people think of a vacation as a time to loaf, but there is one little actress who takes hers by working harder than ever. She is Violet MacMillan, who divided her year into eight months vaudeville and four months motion pictures, and declared that picture making is a real diversion. She spends her four months at Universal City, and this summer she made the Butterfly Picture for next week, "The Girl Who Won Out," during her annual visit. It was written by Judge Willis Brown, famous as an educator, a founder of Boys' Cities, and a lecturer, and produced by Eugene Moore, with the little star in the role of a girl who impersonates a newsboy in order to keep her baby sister from the Children's Aid Society.

Miss MacMillan remains at the picture capital until the middle of August, and then packs her trunks and goes off on the road again. She calls her vaudeville act "In and Out of the Movies," and it consists of parts of her pictures, interwoven with songs and dances. A scene will commence on the screen, then the picture fades away and the little star steps out of the frame wearing the same costume—literally in and out of the movies.

Violet is one of the very smallest of picture stars; she is barely five feet tall, and has the smallest foot possessed by any "grown-up" in the country, wearing a twelve child's size slipper. It is partly her tininess which enables her to impersonate a child so convincingly, and the illustration shows how very youthful she looks in the ragged little suit which she wears in most of this Butterfly picture. One of the most charming of all screen babies is featured with her in the picture. This is little Barbara Conley, barely four years old, but already quite an actress.

Scene from coming Butterfly, "The Girl Who Won Out."

Farnum Starred Under De Grasse's Direction

"ANYTHING ONCE" is the coming Bluebird in which Franklyn Farnum makes his first appearance as a "lone star," under the direction of Joseph De Grasse. It is a rushing, roaring comedy of the East and West, with the swiftest action seen in recent pictures. Prominent in the cast with Mr. Farnum are Claire Du Brey, in a new type of part—a comedy-vampire, which she handles to the queen's taste; and Sam De Grasse, brother of the director, an actor of reputation in the legitimate. Ever since the brothers went on the stage, which is a good many years ago, now, they have cherished a desire to appear in the same production. Often on the point of being realized, this desire had never been fulfilled, until the production of "Anything Once." Then Mr. De Grasse found that he had a part to cast which would just suit his brother Sam—that of the foreign adventurer, who gets in bad with the cowboys on a typical ranch. The brothers had so much pleasure in working together in this Bluebird that their association is to continue, and Sam will be a regular member of the company of which Farnum is the star. Their next picture is called "The Winged Mystery," and both Claire Du Brey and Sam De Grasse have important roles in it, while Rosemary Theby, whose name has been associated for a long time with comedy, will be introduced to Bluebird as leading lady. Farnum has a dual role, that of two brothers, the one the antithesis of the other.

The cast which supports Farnum in "Anything Once" is a very remarkable one. It includes Marjory Lawrence, as the "only girl," Lon Chaney in the most remarkable make-up as an old country lawyer, and a whole staff of hard-riding cowboys.

Scene from the coming Bluebird Photoplay, "Anything Once," starring Franklyn Farnum.

SCENES FROM UNIVERSAL ANIMATED WEEKLY
No. 89

Records made in building cantonments at Camp Gordon.

Interned crew of Kronprinz Wilhelm at Fort McPherson.

New Yorkers for National Army start for Yaphank, L. I.

"St. Frisco" with "Pop" Geers smashes records at Poughkeepsie.

Society girls in khaki at Ossining, New York.

Girl Scouts substitute for farmhands at war—Ossining, New York.

"A PRAIRIE ROMEO"

STAR FEATURETTE in two reels of comedy-drama. Written and produced by Lynn Reynolds.

CAST.

Billy Bones	George Hernandez
Priscilla Duff	Martha Maddox
Harvey Campbell	George Chesbro
The Sheriff	Jack Curtis
Night Agent	George Pettie

BILLY BONES was in love, and song was the only medium which expressed his feelings. The object of his affections was one Priscilla Duff, cook at the boss' house. The boss was the owner of the Lazy W Ranch, and he was a hot-tempered young man named Harvey Campbell, who did not appreciate Billy's music. Priscilla, however, appreciated both Billy and his singing above their value. She was at that moment engaged in making a special pie. She had rolled it and pricked it, and was now marking it with "B."

That night Billy took his banjo and went out to sit under the kitchen window, and indulge his soul in song. He chose that classic, "I'm Sorr-ree That I Made You Cry, Dear." Harvey, who had taken a headache to bed with him, again failed to appreciate Billy's musical efforts. He stole down-stairs into the kitchen, and was in time to hear Priscilla say, leaning out of the window as she spoke:

"Wait a minute, Billy. I've got something for you." She turned away to get the pie, and Harvey, snatching up a pan of potato peelings, emptied it on the singer's devoted head. The shock to Billy's tender sensibilities was very great. Nothing would soothe it but alcohol in large quantities, and away he rode to the town to get what comfort he could out of the flowing bowl.

The night agent at Ratchita, twenty miles away, while napping, is suddenly attacked by a number of bandits. He is gagged and forced to open the safe. The money taken, the bandits leave him bound in a chair. The day agent releases the bound man and they immediately notify John O'Keefe, sheriff, who starts out, after appointing seven deputies. Billy wants to go with them, but the sheriff refuses to let him, saying that Billy is too fat and too drunk. When he insists, O'Keefe has two deputies put him in a cell.

Meanwhile, Campbell and the cowboys are amused by a note left by Billy, asking the boss to leave his pay at the Oasis Bar, as he has quit. The cowboys and their boss start to town.

In his cell, Billy kicks at the sheet iron nailed on the floor, and a corner of it gives way. Later he has crawled out of the cell and comes from beneath the building. He goes to the saloon and hears the sheriff saying that they lost the trail at Cactus Flats, but have wired Dobie to head the bandits off. Billy returns to the cell and is allowed to leave by O'Keefe. He comes into the jail again through the hole, and holds up the sheriff and his deputies, disarming them. He phones the bartender, who rushes to talk with Campbell, and they hurry to the jail where Billy shows them some eye pieces cut out of bandanas that he found underneath his cell and suggests that they will find the money in the safe. At first O'Keefe refuses to open the safe, but Billy forces him to, and the money is there.

Now, with one of his troubles ended, Billy's mind reverts to his original sorrow, and he tells Campbell that there never was a woman who could be trusted with an honest man's love. Campbell tells Billy that Miss Duff has been crying her eyes out because he, Billy, left and that somebody else must have thrown the peelings at him. With sudden comprehension, Billy whirls out of the door and starts to the ranch, playing his banjo and singing at the top of his voice, "I'm Sorr-ree That I Made You Cry, Dear."

"Gray Ghost" News

Polo Towed Two Miles Behind Fast Motor Boat.

CARTER DAMAGES THUGS.

Polo clinging to racing boat going twenty-five miles an hour. Insert—Close-up of Polo.

POLO'S DANGEROUS STUNT.

EVERY moment that Eddie Polo clung to a rope trailing behind a fast motor-boat off the port of San Pedro, California, last Thursday he was in danger of being cut to pieces by the propeller, or drowned.

Polo is playing one of the principal roles in the Universal serial, "The Gray Ghost"—a serial with more thrills crowded into it per episode than probably any other previously ever made. Burning buildings, with narrow escapes; auto wrecks, with machines smashed to smithereens; sensational physical encounters, with the combatants ready for hospital treatment; falls from bridges and stone walls, with danger to life and limb—these are only a few of the things Director Stuart Paton has worked into the serial to make you gasp and stare at the screen in wonderment at the daring of the people engaged in the work of this production.

The perilous position of dare-devil Polo described above was brought about in this way: The action of the story in Episode 14 requires Harry Carter, the villainous "Gray Ghost" of the picture, who has made prisoners of Priscilla Dean and Emory Johnson and who is making his escape with them in his motor-boat, to shoot Polo. The latter has traced Carter and his prisoners to the wharf, but they steam away in the boat before he is able to attempt their rescue.

Once in the boat Carter turns and fires a shot at Polo and sees him drop from the wharf into the water. Polo fails to come to the surface and The Gray Ghost naturally assumes that he has killed his pursuer.

But his assumption is all wrong. Anyhow, Eddie is needed for four more episodes, consequently it wouldn't do to have him pass in his checks yet a while.

So Eddie remains under water two and a half minutes and then, swimming to the stern of the arch villain's boat, seizes the rope trailing in its wake and hangs on for dear life. "Dear life" is used advisedly, for that boat was cutting through the heavy seas at the rate of twenty-five miles an hour and its propelled blades constantly were dangerously close to the "man behind."

Moreover, the waves dashed with cruel force against the athletic Polo, and at times almost beat the breath out of his body. But while he took a desperate chance in the proximity of the propeller and suffered for the purpose of helping his director to obtain the exciting scenes on the water, Polo went through it all without a complaint, and it was not until two miles had been covered and Polo's arms felt as if they had been pulled from their sockets that Paton, who, with Cameraman Gaudio, was following in another swift motor-boat, concluded he had sufficient footage.

As Polo was lifted from the water he said, "Boys, let me have a cigarette." There was nary a word from him about his daring work before the camera under unusual conditions—he is so accustomed to that sort of thing that he did not even give it a thought after it had been accomplished.

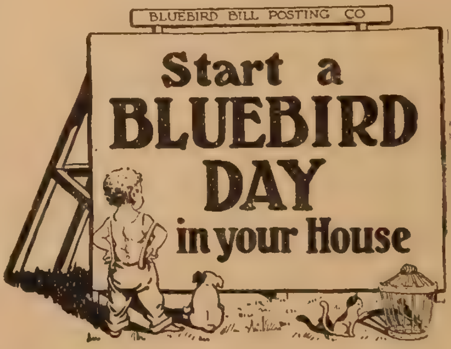
Carter Manhandles Hold Up Men

FOR the first time in his life Harry Carter enjoyed the experience of being held up a few nights ago. "Enjoyed"—that's the word. He enjoyed it. Most men would have been possessed with fear, but Carter is big and strong, and there is no such word as fear in his bright lexicon. Besides, being a villain in the movies has rendered him as ready for a battle as a soldier.

Carter, who is playing the leading role in "The Gray Ghost," the Universal serial of mystery, had returned to his apartment shortly after midnight after spending a few hours at his club in Los Angeles, and was in the act of taking his keys from his pocket when two men, who had been hiding in the darkness of the entrance to the building, sprang upon him.

Those two would-be hold-up gentry reckoned without their host. For, Carter, who from his serial work is accustomed to all sorts of surprises and at all times, even when not working before the camera, is ready for emergencies, shook them off with little difficulty.

They returned to the attack, however, evidently believing they could overpower Carter and rob him of his valuables. Carter is a six-footer of superb physique and very powerful. Consequently, it was not long before he had both of his assailants hors de combat and in such condition that it was necessary to have them taken to the receiving hospital. Carter emerged from the affray with nothing more than a bruised knuckle. He refused to prosecute.



"The Duel" Fifteenth Episode of "The Gray Ghost"

HILDRETH and Morn light are waiting for the minister to marry them.

"There he is now," exclaims the girl, as a knock is heard.

She opens the door, to admit the Gray Ghost. Both are quickly overpowered by the arch-criminal's followers.

"Take Hildreth behind that screen. Hold this knife to his throat, and if he attempts to interrupt my marriage to Morn Light, kill him on the spot!" orders the Ghost.

The minister arrives, surprised at not finding Hildreth, but the Gray Ghost gives him a plausible explanation, to which Morn Light is forced to acceed for fear of harming Hildreth.

ADAPTED and produced by Stuart Paton from the novel by Arthur Somers Roche, featuring Harry Carter, Priscilla Dean, Eddie Polo and Emory Johnson.

Marco, lying at the bottom of the elevator shaft, where he has been hurled by the Ghost, revives, and seeks a way out. The broken wire cable offers a way, and he struggles to the first floor. He then makes his way rapidly to the apartment of the Ghost. He rushes in and tears the telephone from the hook, in response to a frantic signal from Tryon. He then loosens the bonds of the police officers, and all set out for Morn Light's apartment.

The Gray Ghost carries out his intention of saying farewell to Tryon and his men. Just before the ceremony, he takes the telephone from the hook and calls his own apartment, believing that he has exploded the bomb by this act and killed the men. Seeing the agony of Morn Light, his better nature is touched. He cannot give her up entirely, but he suggests that he and Hildreth go into a room together, the one who comes out to marry the girl. Hildreth agrees gladly, and the two enter a room together. A short time of suspense follows, and then the Gray Ghost staggers out of the room, alone.

Bluebird Photoplay

By J. G.

"LET'S stop here. These people look as if they'd take care of us." So speaks Captain Franz, on a hiking tour with his friend, and finding himself in the little village of Belgraine, at the end of a long day's march.

Coming towards him across the fields is a charming peasant girl. She is walking with a young fellow, in whom she seems very much interested. It is Yvonne, the prettiest girl in Belgraine. With her is Anatole, her devoted lover, whose greatest hope is to call her his wife.

It is Yvonne's cottage before which Captain Franz has stopped. Her old grandmother gladly takes them in for the night, and Yvonne's shyness seems very attractive in the eyes of the young soldier. In the morning, he proposes to his friend

ELLA HALL IN "The SPOTTED LILY"

(Copyright 1917, Bluebird Photoplays, Inc.)

Produced by Harry Solter

ALEXANDER

that they stay for a few days in the village. When they finally leave he has succeeded in persuading the simple girl to go with him.

After her departure, so unexpected, Anatole is nearly distracted. When the weeks go on without a word from her, he finally makes up his mind to enter a brotherhood, and devote his life to good works in the hope of forgetting her. Many long months go by, and one night, Anatole, who has returned to his village as the assistant to the old priest, is startled to hear a noise at his door.

He goes to it, and opens, and Yvonne, pale, haggard, looking years older, staggers into the room, with a bundle in her arms.

"Take my daughter," she gasps, "and bring her up to be less foolish than her mother." Then she falls to the floor. The priest raises her, and listens to her pitiful story of neglect, and final cruelty on the part of her husband, who soon tired of her. She dies as he is administering the last rights of the church, exacting a promise from the priest that he will care for her daughter.

The years pass and Yvonne grows to beautiful girlhood, loved by Jean Duval, a village youth whose musical soul absorbs what ambition he possesses. Selfish and rather egotistical, Jean devotes himself to his violin, loving Yvonne with what affection remains from his self-centered devotion to himself and his music. Father Anatole sees only good in Jean and believes that Yvonne's happiness centers in the shiftless youth.

Suddenly war devastates the land, and before the advancing soldiers Father Anatole flees, taking with him Yvonne and Jean. The good priest determines that Yvonne shall not suffer her mother's fate and goes with his two charges to America. In the new land Jean continues his shiftless ways, Yvonne devotes herself to Father Anatole and thus the three live in modest quarters upon the scant savings the priest had brought from his home-land.

Funds becoming low, Yvonne proposes that she and Jean shall sing and play in cafes to earn their living as well as to support Father Anatole, now in declining health, spirit-broken and discouraged. The girl finds her own services in demand, but the cafe-keepers are not impressed with Jean's "high-brow" melodies. Jean, hungry and at last desperate, pawns his violin and buys food. Yvonne has followed him to the pawnshop and secures the pledge-ticket by stealth from his pocket.

One day, while idling in the park, Jean attracts the attention of a beautiful woman who had been on shipboard when the refugees crossed to America and had listened with delight to his violin playing. She invites Jean to visit her home and there (*Continued on page* 20)

THE UNIVERSAL

(No. 186. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

A WRITER in the Dramatic Mirror, who professes to write "without fear or favor"—possibly because he writes anonymously—recently scolded the Universal company because it charges more money for some of its pictures than for others.

And yet the very publication for which he writes charges more money for space on its cover pages than for regular inside pages. Moreover, it charges more for ads printed in colors than for ads printed in black and white.

Why?

Because they are WORTH MORE. And because they cost more to produce.

For the same identical reason, the Universal charges more for some pictures than for others—simply because they are worth more to the exhibitor and cost more to produce.

As a rule I don't mind such attacks, because exhibitors who have been in the picture business any length of time know by experience that the Universal has never shown any disposition, desire or intention of gouging them.

But it seems that the Dramatic Mirror "expose" caused at least two exhibitors to write to us and ask us why we charged more for some pictures than for others. I assume that the question is asked in the best of faith, so I'll answer it accordingly:

The Universal makes a great many pictures every week. They are of various grades and styles, and they vary not only in production cost, but in pulling power for the exhibitor. There is no secret about it. Any exhibitor or any trade paper writer who knows anything about pictures knows it. The same business logic applies to shoes or clothes or pianos or anything else, even to trade paper reporters or trade paper advertising pages.

The Universal makes state rights pictures; it makes nearly all the Bluebird features; it makes all Butterfly features; it makes serials; it makes comedies; it makes dramas of one and two-reel length; it makes the Animated Weekly, the Current Events, the Screen Magazine; it

IS "EXPOSED"

makes scenics and educational subjects. In addition to this it buys all classes of subjects whenever the opportunity is offered.

The costs of these various pictures are never the same. The difference amounts to hundreds of dollars in some cases, thousands in others, and hundreds of thousands in others.

We try, of course, to make every picture pull money into the exhibitor's box office, but some of them pull in a great deal more than others—and they are worth more to the exhibitor and the exhibitor knows it and is satisfied.

You simply "pays your money and takes your choice." You get what you pay for; and if you fail to get what you pay for you always have the right to quit the Universal and try some other concern. We can't afford to have you do this, so we see to it than you DO get what you pay for.

The Dramatic Mirror writer criticizes us, for example, because we sold "Where Are My Children?" on the state rights plan instead of putting it in the regular service at the regular price. Yet I know that every exhibitor who used this picture made money on it; at least I have never heard even the faintest kind of a kick from ANY exhibitor ANYWHERE. He got his money's worth AND MORE—and he is satisfied.

Thousands of exhibitors know that for over a year and a half the Universal tried the experiment of releasing many negatives at a dead loss in order to keep the exhibitors' heads above water and thus, selfishly enough, preserve our own market for the future.

Well, it didn't work.

Trade paper critics (many of them) figured that if we released a great picture in the regular service at a low price there must be something the matter with it—so they jumped on it and made the exhibitors afraid to book it.

We found that the only way to make the trade appreciate a great picture was to make a tremendous advertising noise about it and then charge whatever it was worth. As a result, everybody was satisfied. We charged what the picture was worth and the exhibitor made his clean-up. Just what the Mirror man thinks he is doing to benefit the exhibitor in "exposing" this condition is more than I can figure out. If any exhibitor existed who did not know of the condition—and even approve of it—he has been ripvanwinkling for lo! these many years.

"Man Without a Country" in Sylvan Theatre

First film play ever given in the only National Theatre in America.

THE Sylvan Theatre is an institution of national importance. It is the only open air nation-owned theatre in the United States. It is a government-owned, government operated outdoor theatre seating four thousand people, and situated at the base of the Washington Monment. The "floor" of the auditorium is slanted the same as any other theatre, but there are no fixed seats. Chairs are arranged on the grass for each performance, the the stage is of grass, and the wings are growing trees.

A number of important exhibitions have been made in the Sylvan Theatre, but until three weeks ago no film production had been shown in it. To Jewel Productions, Inc., goes the credit for engineering the first exhibition of this kind. Through the influence of Mr. Francis Holly, director of the Bureau of Commercial Economics, and a real power in Washington, the Jewel Company obtained permismision to use the Sylvan Theatre, in order to show the Senate and House of Representatives the patriotic subject, "The Man Without a Country," founded upon Edward Everett Hale's immortal story of the same name. Mr. Holly also had contributed four reels of most unusual film to the exhibition. Two were from the private archives of the French ambassador, and consisted of scenes which will never be released to the general public, of the French army in their trenches; two reels were secured also from the British ambassador of film of the same character from the British front.

The Jewel Company had issued invitations to all of official Washington, and more than thirty-five hundred people took advantage of the opportunity to see first "The Man Without a Country," which entered upon a run at the Broadway Theatre, New York City, on Sunday, September 8th.

ELLA HALL IN "THE SPOTTED LILY" (Continued from page 17)

she begins exercising the influence of her charms upon the shiftless youth. Yvonne suspects him and follows Jean on one of his calls at the home of the woman who has enthralled him.

On the day Father Anatole dies, Yvonne seeks work for herself in a cafe where she had been told she might sing at any time she chose. When the guests of the place have showered her with enough money to meet demands, the girl arranges for Father Anatole's burial and then redeems Jean's violin from pawn. She takes the instrument to the house, where she knows she will find the youth, delivers the violin to its owner—and then Jean awakens.

Yvonne's action deeply touches his selfish heart. He leaves the woman who has so fascinated him, and goes with Yvonne into a life of promised happiness.

CAST.

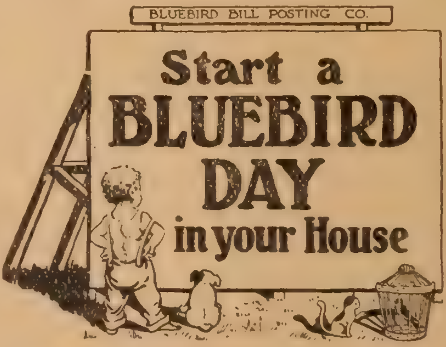
Yvonne Lamour Her Daughter	Ella Hall
Captain Franz	George Beranger
Sonia Maroff	Gretchen Lederer
Jean Duval	Victor Rottman
Father Anatole	Charles Hill Mailes
Anatole, as a Youth	Jack Nelson
Angus Leeds	Wilton Taylor

TEARS EASY FOR GRETCHEN LEDERER.

Gretchen Lederer is a widow, that is, in the Butterfly Picture, "The Lair of the Wolf," in which she plays the leading role.

The many directors and players at Universal City have been greatly interested in her performance and make-up in this production. Miss Lederer is an excellent emotional actress and when she is playing such a part the tears stream down her face and her grief is so realistic that it is hard to believe that in real life she is happy, contented girl.

The actress is not temperamental in the sense of the word as applied to professional people, but she has a faculty of wonderful concentration and an ability to throw her very soul into the character she is portraying. She can as readily turn from tears to smiles and even the tremendous strain of an emotional scene does not appear to wear her out, as it does with so many who play such parts either on the stage or before the camera.


BLUEBIRD BILL POSTING CO.
Start a BLUEBIRD DAY in your House

"The Lion's Lair"

By W. B. PEARSON.

BISON Two-Reel Animal Drama. Scenario by George Hively and produced by W. B. Pearson. Featuring Fred Church and Eileen Sedgwick.

CAST.

Jim Strong	T. D. Crittenden
Nettie Strong	Eileen Sedgwick
Dick Price	Fred Church
Harry Reynolds	Albert MacQuarrie

"I'M going down to the river to meet the native traders. I won't be gone long. Take care of yourself, dear, while I am gone," says Strong to his daughter Nettie.

Jim Strong, an English army officer in charge of a British trading post in the jungle, lives with his daughter Nettie. Nettie and Dick Price, an official guide of the British army, are sweethearts. Dick goes into the interior with a party and soon after his departure Strong is bitten by a poisonous snake and dies before help can reach him. Nettie sends word to Cape Town for relief, and Lieutenant Harry Reynolds hastens to the post.

Two days later, in the jungle, the party of investors, led by Dick, enjoy themselves trapping game. During this excitement, one man injures an elephant, and the huge animal, enraged by the bullet wound, attacks the camp, completely destroying it and thus causing the party to start for the post.

Meanwhile, Reynolds, who is an impostor posing as an officer, has determined to take advantage of his being alone with Nettie. He tries to make love to her, but she repulses him, though unable to repress her fear of him. Finally he becomes angry. He grabs her and they struggle; she hits him with some heavy article, which staggers him, and gives her a chance to make her escape from the cabin into the jungle. Soon Harry loses track of Nettie, who has run up a path along the side of a hill. She enters a cave and confronts a wounded lion. Harry discovers her footprints and finds her. He pulls her [illegible] of the cave.

From a distance, Dick sees Reynolds and Nettie struggling on the edge of a precipice. Leaving the party, he rides rapidly toward them. He cannot ascend the side of the cliff that they are on. So he throws a rope over a stump on the other side, pulls it taut, and swings over, hand over hand, to Nettie's aid. Nettie is saved, while it is discovered that Reynolds is an impostor and he meets his deserts.

CENTURY COMEDIES Present

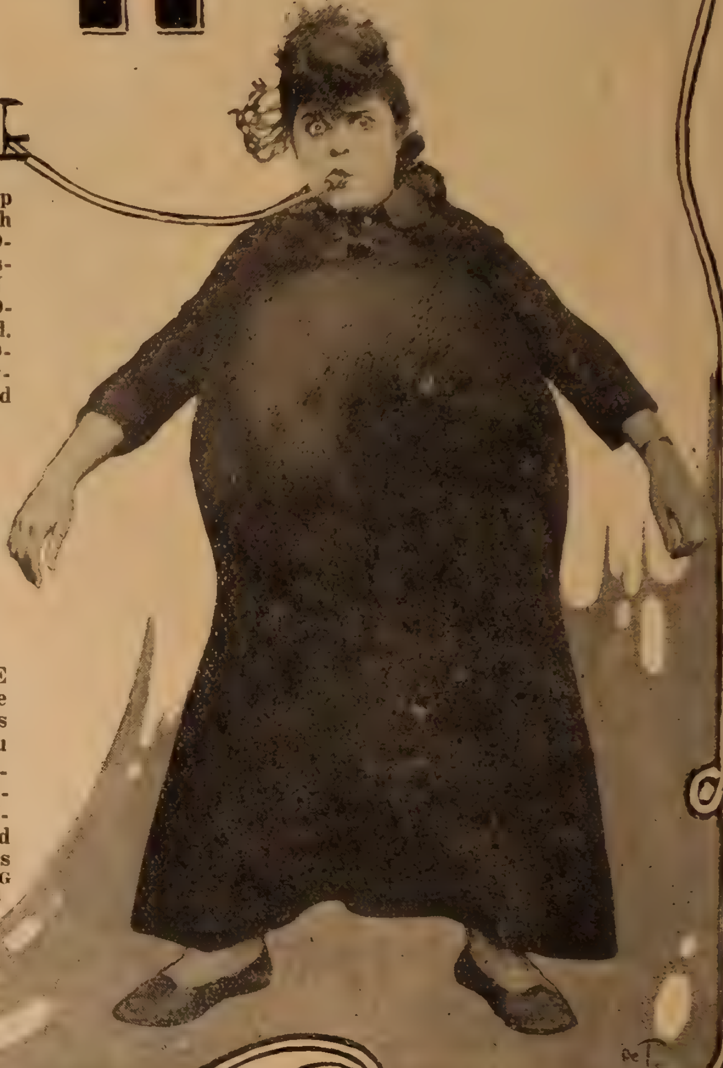
"AUTOMANIACS"

featuring

ALICE HOWELL

Directed by

J. G. BLYSTONE



"AUTOMANIACS" is going to sweep this country from end to end with convulsions of laughter. "AUTOMANIACS" is going to still more firmly establish the tremendous prestige of CENTURY COMEDIES as FEATURE PRODUCTIONS, now leading the Comedy world. ALICE HOWELL is featured in "AUTOMANIACS" as well as in all of the following CENTURY COMEDY releases, released as follows—

"Balloonatics," Sept. 1
"Automaniacs," Oct. 1
"Neptune's Naughty Daughter" Nov. 1
"Her Bareback Career"
DECEMBER 1.

CENTURY COMEDIES with ALICE HOWELL have been booked for the entire Marcus Loew circuit. Perhaps you understand what that signifies. If you do YOU'LL BE FIRST IN YOUR TERRITORY to contract for all CENTURY COMEDIES featuring ALICE HOWELL. CENTURY COMEDIES now being distributed exclusively throughout the United States and Canada by the LONGACRE DISTRIBUTING CO. who have Branch Offices in all the principal cities and rapidly opening offices all over the country. For complete particulars on biggest Money making Comedies now on the market, communicate with any LONGACRE Dis. Co. Office or write direct to the LONGACRE DISTRIBUTING CO., Mecca Bldg., New York.

BUTTERFLY
Pictures
Present

DONNA DREW

in "'49-'17"

The Dramatic Story of an Attempt to Bring Back the Days of '49. From the Story "The Old West—Per Contract," Published in the All-Story Magazine. Directed by Ruth Ann Baldwin.

Book thru any Butterfly Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Harry Carey in "The Secret Man"

BUTTERFLY PICTURE

By GEORGE HIVELY.

CAST.

Cheyenne Harry	Harry Carey
Molly	Edith Sterling
Henry Beaufort	Morris Foster
Bill, Molly's Brother	Vester Pegg
The Foreman	Bill Gettinger
Pedro	Steve Clemente
Elizabeth	Elizabeth Janes
Chuck Fadden	Hoot Gibson

Produced by JACK FORD.

"DON'T ask me, Chuck. I tell you I can't marry anybody."

"Aw, Molly, do be reasonable. You know you like me."

"Don't tease me, Chuck. This is final." Molly, the sheriff's sister breaks away from Chuck, her cowboy lover, as she sees the Mexican, Pedro, coming toward her with a note. Chuck turns away, and Molly breaks the seal eagerly, and reads:

"Come with more money or won't keep child any longer. She sick. Come."

Throwing a shawl over her head, Molly runs as fast as she can go, leaving Chuck, and Bill, her brother,

at a loss to acco
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A passenger train is passing through the station. It pauses, and up the other side of the entrance to one of the parlor cars, climbs a bedraggled figure. Eluding the porter, the man backs into an empty stateroom. An open bag lies on the seat. He picks up a letter and photograph, and sees that it is from some one who signs herself "Your distracted wife, Molly." Then the owner of the stateroom comes back from dinner, and Cheyenne turns to face a gun.

"Shoot—go ahead, shoot. I won't go back, anyway, so you might as well kill me," says Cheyenne.

But the stranger lowers the gun. The men talk together, and the stranger, Henry Beaufort, gives Harry some clothes, and allows him to spend the night in the stateroom. In the morning, before it is quite light, Beaufort suddenly pulls the emergency cord, and in the subsequent confusion, Cheyenne makes his escape.

"I'm out here for my health, but I can ride a horse some, and I'd appreciate a job," is his explanation to the bunch of ranch hands who find him.

"Well, if you can ride, you'll be mighty useful in the round-up and no questions asked," says the foreman, and Harry sees a welcome prospect of breakfast.

All went well until the sheriff, meeting the outfit, looked a little too hard in Cheyenne's direction. That night the man beat it, and took to the wilds again.

Beaufort, arrived at his ranch, sends his foreman to Pedro, who has the custody of his and Molly's child, telling him that he is to take the little girl to another town. Pedro, who is drinking heavily on Molly's money, drives off with her, loses control of the team, and is thrown out and killed. The child lies unconscious among the debris of the wagon. Molly is told that her child is dead, and her mind, weakened by the long strain of waiting for the recognition of her secret marriage to Beaufort, leaves her. She wanders about, looked after tenderly by her brother, the sheriff, and Chuck.

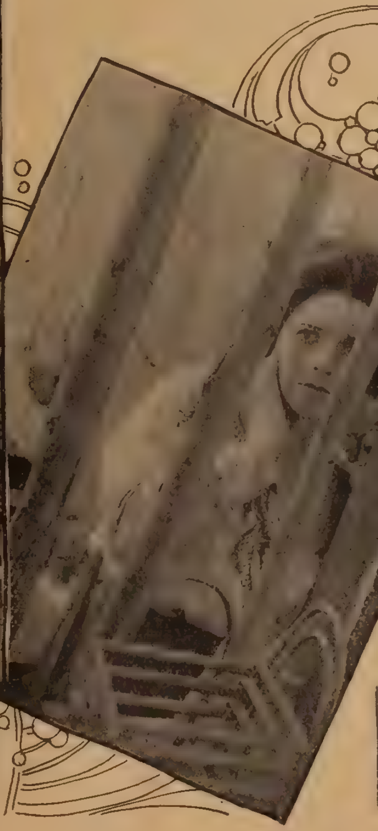
Cheyenne happens to come upon the wreck of the wagon, and is astonished to find a living child under the broken mass. He picks her up and revives her, camping that night with her in the open. She is hungry, and he promises her food the next day. He sets out at dawn, but catches sight of the posse on his track. They see him and shoot his horse. Harry and the child fall together down the side of a steep cliff, and Elizabeth is hurt. Harry picks himself up and looks for water for the child. All he can find is a poisoned spring, full of the bones of dead animals. He wanders all day, and at last, seeing the posse in the distance, fires three shots to attract their attention.

"You'd never have got me, sheriff," he says, "but the kid is dyin' o' thirst."

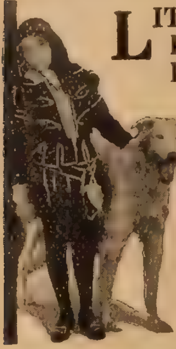
With Cheyenne behind the bars, Elizabeth finds herself the idol of the town. There is a church bazaar, and it is decided to raffle her off to the highest bidder, as every one wants her. Chuck has persuaded Molly to attend with him, and Elizabeth, of course, recognizes her mother. Molly will give no explanation, and Bill bitterly determines to get the man who he thinks has ruined his sister. Molly's first idea, when restored to herself, is gratitude to Cheyenne, whom she visits in prison. He at once recognizes the woman of the photograph.

"I am afraid my brother has found out, and is going to get Henry," says Molly.

"If I could only get out, I'd see what I could do," answers Cheyenne. Molly determines to enlist the aid of Chuck, the deputy, and persuades him to arrange Harry's escape. Cheyenne goes straight to the Beaufort ranch and is just in time to prevent Bill's shooting Beaufort. Molly arrives, and Beaufort explains that their marriage had to be kept a secret on account of the will of his uncle. He has just received a message telling of the old man's death. Molly forgives her husband, and Elizabeth is gladly accepted as a niece by Bill. Cheyenne and Chuck look at each other, and one after the other they go out into the night.



UNIVERSAL Specials for the Week of Oct. 8th



LITTLE Lena Baskette plays the leading role in "A Prince for a Day," two - reel Lena Baskette Feature, week of October 8. IF YOU KNOW the value of a strong juvenile drama; if you appreciate a story that will draw upon the sympathies of young and old alike; if you want a feature that is beautifully staged and charmingly acted—you will book this picture and make its presentation a special occasion that will get the money. Will go great at a children's matinee. Good for any program.

A LITTLE stunt like dropping from a derrick rope to the cab of a runaway engine is all in the day's work to Helen Gibson—a mere "aperitif"—which is slang for appetizer in places where the menu is printed in French. And in this thrilling two reel 101-Bison she goes at it as though her lover was in real danger, lying helpless, as the freed monster dashed along the shining rails, headed toward the thundering fast mail, speeding toward it on the same track. Millard Wilson, who can't be blamed for loving Helen, the station operator, is a fireman "on the road" and son of the G. M. His rival is the engineer, and in a scrap Millard knocked out, falls against the throttle as his enemy leaps from the cab. Helen has been fired for causing trouble between the two, but is told of the runaway before leaving her office for the last time. Mounting a horse she speeds to where a huge derrick swings over the track, and you bet your sweet life she gets there in time to save her lover and also the fans who nearly perish from the excitement. Book this and tell the people it will thrill because—that's the truth.

JACQUES JACCARD FINDS CAVE FOR "RED ACE" SERIAL MINE

Jaccard and Miss Walcamp in the Red Ace Mine.

I'M going out to find a cave," said Director Jacques Jaccard, who is staging the new Universal serial, "The Red Ace," one day a few weeks ago to Miss Marie Walcamp, the leading lady of the production and other members of the company. "I don't know where I'm going or when I'll be back. I know what sort of a cave I want, and I've determined to find it.

People of Universal City who thought themselves thoroughly familiar with the near-by country, tried to convince him that there weren't any caves in the locality, but when Jaccard determines to do anything he either puts it over or else finds out definitely for himself that it's impossible. He never quits without an effort, and nine times out of ten his efforts are fruitful.

So he set out in his motor car to find his cave, which plays an important part in the serial, beginning with the fourth episode.

Nearly a week passed and nothing was heard from him. Members of the serial company began to feel alarmed. Then one afternoon he drove into Universal City wearing a triumphant smile. He had found his cave, high up in a wild region of the San Bernardino mountains.

After vainly seeking information from geographical societies and similar institutions, Jaccard finally appealed to an old friend—a mountaineer and one of California's pioneers.

The old settler had discovered a cave long years ago up in the mountains, but had forgotten the exact location. Together they set out to find it, taking along provisions to last them several days.

Roaming the mountain-side, climbing steep, rocky cliffs, worming their way through tangled underbrush, and at night turning in under a blanket wherever darkness overtook them, at last they found the entrance of the cave, almost hidden in the brush.

A clear, cold stream of seepage flowed along the floor of the cave, which fitted exactly with Jaccard's plans. The cave was to be a platinum mine in the serial, and by constructing a dam across its narrow part, enough water could be impounded to operate a sluiceway in a practical manner.

The serial company already has made several trips to the "mine," and some very remarkable photography has been secured inside the cave. The new lighting system at Universal City was called upon for effects, and the interior scenes in the "mine" are exactly as Jaccard intended them to be. In the serial the mine entrance is blown up and the entrance is through a subterranean passage. This passage can only be reached by a person diving from a cliff.

MARIE WALCAMP SCORES IN "THE RED ACE."

Proof of Her Drawing Power Shown in the Rapidity with Which New Universal Serial is Being Booked.

MARIE WALCAMP, who makes her 1917 bow to Universal patrons in Jacques Jaccard's new outdoor mystery serial, "The Red Ace," has, with one brief intermission, appeared in dramatic thrillers released under Big U auspices throughout the past four years.

Her work last season as the heroine of "Liberty," Jaccard's big patriotic story in sixteen episodes, established her firmly as one of the premier athletic stars of the cinema world. It is confidently predicted by those who are now following her work in the opening episodes of "The Red Ace," that she will add considerably to her prestige with the characterization of Virginia Dixon, the fearless and appealing American girl who fights her way to victory over a band of alien conspirators seeking to wrest the secret of a lost platinum mine from her family in the wilds of British Columbia.

Solid and substantial evidence of Miss Walcamp's drawing power may be gathered from the fact that since the release of the first episode of "The Red Ace," on August 27th, more than 240 houses have booked the Universal serial in the vicinity of New York alone.

Born in the town of Dennison, Ohio, twenty-three years ago, Marie Walcamp first gained attention in musical comedy, appearing with Weber and Fields, Kolb and Dill, De Wolf Hopper, Anna Held and Frank Daniels, before she entered the films. She is a striking example of the actress who has developed from moderate success on the speaking stage into what might legitimately be termed triumph on the screen. Her proficiency in nearly every branch of outdoor sport in which a woman can excel has had much to do with her establishment as a prime favorite with that vast portion of the population that demands action as well as beauty from its heroines of the silent drama. As a matter of fact, Miss Walcamp meets both requirements. She is a striking blonde with dark blue eyes and golden hair, standing 5 feet 4½ inches in height and weighing 130 pounds. Although unfortunate in breaking her wrist during the filming of one of the early episodes of "The Red Ace," Miss Walcamp has pluckily continued her daring work before the camera with hardly more than a week's interruption.

UNIVERSAL COMEDIES

WEEK OF OCTOBER 8

GRAND Comedy bill this week. You can see that when you read the details below. Take the Nestor, for instance—"Hot Applications." Look at the picture. Doesn't Lee Moran make a sweet "chicken?" He is posing as Eddie Lyons' wife, so that swift young person can collect a legacy, a wife being a condition of the will. All the old boys fall for "Mrs. Eddie," and patronize that clever pair's beauty shop, where the applications are sure hot. A riot.

MAX ASHER and Gladys Tennyson provide fun galore in the Joker "Rainstorms and Brainstorms," one-reel comedy, wherein Max is a theatre "prop," and has a run-in with the strong man of the show. Fast and furious comedy that is punctuated with genuine hilarity.

IF Bill Franey keeps on at his present rate he will have the whole world convulsed with laughter, because he is getting funnier every release. With Gale Henry in the one-reel Joker, "The Wart on the Wire," he hands out the laughs. Gale runs a wartless pickle factory, some one steals her secret, and Bill is a Sherlock who does the gogetem. A truly comic comedy.

THE corking two-reel L-KO, "The Nurse of an Aching Heart," features four speedster comedians, Bob McKenzie, Eva Novak, Eddie Barry and Chester Rickman. Bob loves Eva, who is a nurse in a hospital. He tries every way to become a paitent, evening to letting a safe fall on him, and the merry happeings are accentuated by the funny and daring stunts for which the L-KO'S are famous. Lots of fun for the fans in this.

YOU'LL enjoy the Victor one-reel comedy, "A Walloping Time." Ruth and her mother (Lydia Yeamans Titus), are as Irish as the shamrock. Tony and his mother live in the same tenement, and Ruth loves to listen to Tony's music. Ruth's dad gives a blowout down at "the corner place," and there the Irish and the Italians dance in friendly (?) rivalry. To give class to the good time that is had by all, the affair winds up in "A Walloping Time," hence the title.

"Kicked in the Kitchen"

By C. B. HOADLEY.
Produced by Craig Hutchinson.
VICTOR COMEDY.

CAST.

Sir George Gravy	Max Asher
Sir Henry Spoon	Dave Morris
Miss Van Hillside	Gladys Tennyson

The two waiters fell in soft with Gladys.

"Shall we take in the party at the Hillsides', old dear?"

"Don't mind if we do, old darling."

Thus Sir George Gravy addressed Sir Henry Spoon, as both lounged together one one of the park benches in their Saturday afternoon role of shrubbery pests.

They strolled up to the grounds of the Hillsides' estate, and heard splashing sounds coming from the distance. They folowed the noise, and come upon a select swimming-pool party, which was being given for Gladys, the Hillside's pretty daughter. The two well-dressed strangers, with their air of foreign aristocracy, were welcomed, and escorted to the pool. Here Sir George had the good fortune to save Gladys, by hauling her out of the water as she was going down for the last time. He was greeted by the guests as a hero, and the lovely but damp daughter of the house cast herself into his arms.

After their experience, the two gentlemen returned to their accustomed duties, which were none other than cook and waiter at a local beanery. Here they pursued their duties, chopping up the whiskbroom when a guest called for shredded wheat, and cutting the heel off a rubber boot to make a beef-steak sandwich.

As luck would have it, the Hillsides decided to come to their restaurant for supper. The waiter pretended to have the mumps, and tied up his face in a napkin, but the cat was out of the bag when the Hillsides asked to see the cook personally to compliment him on the dinner.

The cat was out of the bag. They were about to be discovered.

Cookie, snatching time to put on his good coat and his silk hat, sauntered out to their table and tried to get away with the statement that he was a social uplifter, studying the conditions of cooks.

"Bring the gentleman a chair!" cried Mr. Hillside, when Gladys had again thanked her preserver.

"Gentleman my eye!" remarked the heartless waiter he addressed. "He's the cook!"

Back to the kitchen went the representatives of the aristocracy.

COMEDIAN QUITS IN MIDDLE OF SCENE TO RESCUE BATHER.

WILLIAM FRANEY, of the Universal Joker Comedies, recently assumed the role of a life-saver at a moment's notice during the filming of the Joker, "The Wart on the Wire," on the pier at Ocean Park, one of the most popular of Los Angeles beach resorts.

The pier was thronged with bathers and a strong tide was running. While Franey was enacting a scene a scream was heard below the pier. Investigation revealed that a woman had been carried against one of the spiles by the current and her clothing had become caught upon a spike.

Franey, who lives at the beach and has been christened "the human fish" because of his love for bathing and his ability as a swimmer, quickly made a forty-foot dive into the ocean and swam to the rescue of the woman, who was exhausted completely when he reached her.

He freed her clothing from the spike and held her up until life guards summoned by other members of the company arrived with a boat and assisted him in bringing her to the shore.

"Sorry to interrupt the proceedings," said Franey to his director, as he rejoined his fellow players, "but you'll have to wait now until my clothes dry before we can finish the scenes."

"You've done a good day's work already," responded the director; "you're through for the day."

UNIVERSAL SCREEN MAGAZINE—Issue No. 30.

The testing and bottling of milk is the first subject of the Screen Magazine, Issue No. 39. Milk is valueless as food unless it contains the proper proportion of fat. A scientific test is necessary to determine this proportion. The process of pasteurizing milk is a long and complicated one, and is interestingly shown.

Menhaden fishing on the coast of North Carolina is seen next. Billions are caught every year, and used to furnish the best grade of oil. When a school is located, the boats go out after the fish with immense purse nets. The nets are drawn in to shore, and with the ship as a base and two boats as sides, forming a triangle, the nets are gradually brought to the surface. A scoop net of three-barrel capacity hoists the fish and dumps them into the ship. In an oil-press plant the oil is extracted by an intricate process.

More "Better Babies" pictures are shown this week. Exercises arranged and directed by Bernard MacFadden, show how children can be developed in the back yard by the use of simple apparatus, which any one who has a little ground, can erect. One of the little girls demonstrates her progress. She is only ten, but has the strength of a boy of fitfeen. She can chin herself fourteen times.

New inventions are illustrated by a demonstration of music by wireless. Music can now be sent through the air the same as a message, by a new attachment . One phonograph can serve hundreds of homes, provided they are equipped with receiving apparatus. We see people dancing to its music, heard over a distance of one hundred miles.

A "Miracle in Mud," by Willie Hopkins, the noted sculptor, completes the issue.

“THE MASKED MARVELS.”

By GALE HENRY.

A JOKER COMEDY.

Directed by Allen Curtis.
Scenario by C. J. Wilson, Jr.

CAST.

Gale	Gale Henry
Milt	Milton Sims

Here are some of the disguises.

“Detecting ain’t no job for a woman.”

“ ’Tis, too. Women’s got intuition, I tell you, and that’s what makes a detective great.”

“I don’t care what’s the matter with women. I don’t care what they’ve got. I say they can’t be detectives in any State in this union, and that’s what makes us great.”

The quarrel progresses at such speed that dinner is delayed until the mistress of the house, tired of waiting, stalks out into the kitchen and fires both the cook and the butler. Both pack up their things, including their “How to become a Detective,” and depart.

The police are baffled by a series of unexplained burglaries. They are open to argument, when Gale appears at headquarters and tells them that she can catch anything from a mouse to a man. They give her the address of the house most lately robbed, telling her that the burglars will be sure to return to the scene of their crime.

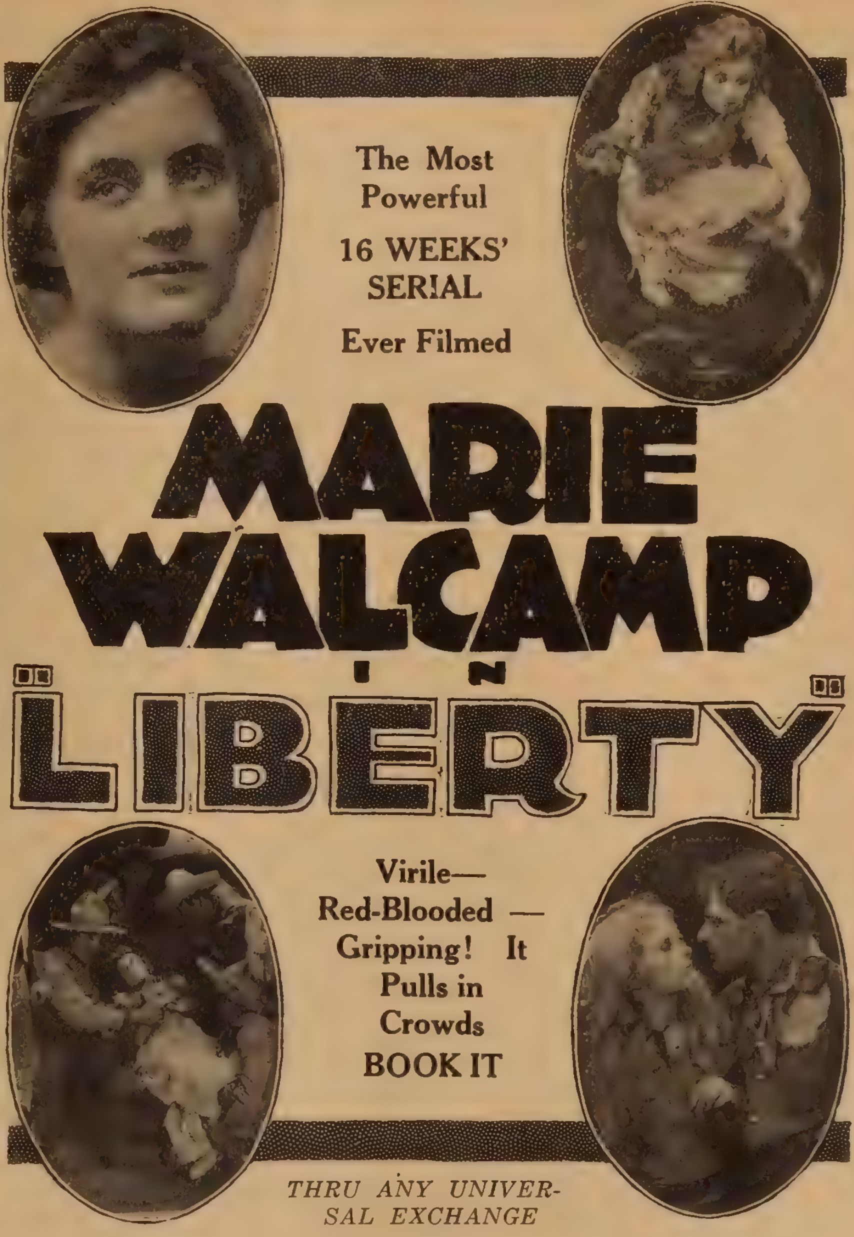
Soon after, Milt enters, and is given the same assignment. Under cover of darkness, both sleuths set out for the house, carrying a large assortment of disguises. They meet each other, and each thinks the other a crook. It is not much wonder, for their disguises are fearful and wonderful.

Gale hurries to the owner of the house.

“Shush! I’ve got a burglar shut up in the coat closet. Come quick, and help grab him!” she says.

The owner grabs Milt, who explains that he is from headquarters, and that Gale is the crook.

Then the owner goes after Gale. The two sleuths jump on each other, and roll down-stairs together. Their wigs fall off, and they recognize each other. When the police arrive to have their laugh at the expense of the amateurs, they find the two sleuths tied up and a note from the owner saying that he was the real crook. They decide that sleuthing for a living is unprofitable and return to cooking and buttling as before.



The Most Powerful
16 WEEKS’ SERIAL
Ever Filmed

MARIE WALCAMP
IN
“LIBERTY”

Virile—Red-Blooded — Gripping! It Pulls in Crowds
BOOK IT

THRU ANY UNIVERSAL EXCHANGE

INTERESTING SAN DIEGO PUBLICATION.

Among the papers published in San Diego, Republic of Cuba, which come to the desk of the Moving Picture Weekly, none is more praiseworthy than “La Independencia.” This daily always carries a large and interesting moving picture department, and its criticisms of moving picture plays are both interesting and unbiased.

A one-reel comedy entitled “Dodging the Draft” is being filmed at Universal City under the direction of Craig Hutchinson. Dave Morris and Gladys Tennyson play the leading roles. C. B. Hoadley wrote the story.

THE HEROINE'S SUPPORTERS IN "The RED ACE"

THE character of the hero and heroine of a serial photoplay are pretty well determined beforehand. They are almost bound to be noble specimens of man and womankind. But the other personages of the story have to prove to us by their actions to which classification they belong. In "The Red Ace" they fall very easily into two groups—those who are for the heroine, Virginia Dixon, and those who are against her. Naturally her loyal supporters are entitled to first consideration; so here goes.

Feminine characters in the story are not many. Marie Walcamp has things all her own way most of the time. But among her adherents, none is more devoted than the Indian maiden, Red Fawn, played by Yvette Mitchell. This young lady is only nineteen years old, but she has already found her specialty. It is playing foreign, particularly Oriental, girls. A Chinese make-up brought her into prominence in the first place, and now, whenever a director at Universal City wants a Celestial maid for a picture, he invariably sends for her. Yvette is a little San Franciscan, who has been in pictures "on and off" for about three years. Before that, she was studying for the stage, with the exception of a brief experience as a dancer in "So Long Letty."

"I thought I saw the waning of the legitimate," she says; "perhaps I was wrong, but anyway I like pictures better."

Little Miss Mitchell had been at Universal City for some time before her peculiar talent was discovered. She had worked in a few pictures, doing unimportant things, like handing the heroine her gloves, or taking a gentleman's hat and cane, and she was getting just a bit discouraged. The only way that she could make such work interested to herself, was to take endless pains with a brand-new make-up for each part. Sometimes she transformed her natural brunette beauty into a demure blonde variety, sometimes she was a curly-headed little mischief, and at others a marcelled picture of propriety.

It was this predilection of hers which attracted the attention of the past-master of make-up, Lon Chaney, the character actor, who can do more with a little crepe hair and a stick of grease-paint than the great Sherlock Holmes himself ever dreamed of.

"You have a remarkable idea of make-up," he said to Yvette, "and if you like, I'll show you some stunts."

He proceeded to make her up as a Chinese girl, and succeeded so well that she was taken for the real thing. They were putting on the serial "Graft" at that time, and in one of the episodes the director wanted a Chinese maid. He saw Yvette and engaged her on the spot. Since then her services have been in demand every time anybody's script called for a "Daughter of Heaven," and at last, she reached the dignity of a leading role in the Red Feather, "The Flower of Doom," in which she played "Tea Rose" in a fashion which caused her to be mistaken for a Chinese, by every visitor who saw the picture in the making.

She has duplicated her success with a Celestial make-up in "The Red Ace," in which she looks the part of a native daughter of the Redmen to the life.

Her partner in the picture is one "Little Bear," her Indian brother, who gives his life for Virginia, along about the ninth episode, after having rescued her several times from the machinations of the foreign secret service agents. "Little Bear" is played by Noble John-

(*Continued on page* 39)

"Counting out The Count"

(*Copyright* 1917, *L-Ko Motion Picture Kompany*)

TWO-REEL L-Ko Komedy. Featuring Lucille Hutton and Bill Bevans. Directed by Phil Dunham. Supervised by J. G. Blystone.

"DARLING little Kittie," said sweet Lucille, playing with her cat. Breakfast on the table, and her parents were looking for her, but she preferred the garden and her kitten. A fight had just started between the bulldog and the small cat, when Lucille's father appeared, and the kitten made a bee-line for him, and rushed up his back, inside his coat, where she proceeded to claw her way to safety.

Father lugged Lucille in by the ear, and breakfast went on. The kitten crawled out of his coat and into his cereal dish, and in putting her out of the room he dragged the electric toaster onto his chair and then sat on it. But all these mishaps were forgotten when a letter arrived from his cousin, telling him of the arrival in town of the Count de Fromage. Soon after the Count himself appeared. Father and mother looked high and low for Lucille, for the idea of making her a Countess appealed to them. But she had run away to the farm, where lived her uncle and aunt and her cousin Bill, whom she adored.

Lucille dressed herself in a suit of Bill's overalls, and just as she was changing, one of the farmhands burst into her room. However, Bill heard her scream. Picking up a horseshoe, he threw it through the window, and his aim was good. He followed the horseshoe, and a nice scrap took place, in which Bill was the winner. Then they both went off to milk the cows. In the meantime, father and mother had set out in their car to the farm, with the Count in tow. Bill had just found a nest of eggs in a corn field, and after sitting on it for a few moments, the chicks were all hatched. Lucille had a lovely time with the chickens, but the arrival of the Count, who would make love to her, just spoiled everything. She called Bill to her aid, and they pushed the poor man into the haylift, and hauled him up into the loft. Then they let go suddenly and he fell plunk into the horsetrough. The Count had a horrid time, but it didn't help Lucille much, for her parents accepted him for her, and the wedding was announced.

The guests were all assembled, and the unwilling bride was dressing upstairs. At last she had an idea. Calling one of the powdered footmen, she made him change clothes with her. Bill, in the meantime, had met the Count and made him his own. He tore off the nobleman's mustache, and pasted it on to his own face. Then he took the groom's place at the wedding. The ceremony is in progress, when a detective arrives to arrest the Count. Lucille, standing by the footman-bride, is chuckling over the deception about to be practised on the Count, when she suddenly recognizes the feet of Bill. She shrieks, and tears the veil from the footman-bride; the right man is arrested, and Bill and Lucille are married.

L-KO NOTES.

Great consternation, much excitement and pandemonium reigned at the L-Ko studio for a short time one day this week, and it was all caused by Lucille Hutton, the beautiful and talented ingenue of the Phil Dunham Company. Lucille dashed madly out of her dressing-room and screaming at the top of her voice, "I've lost my baby! I've lost my baby!" and in a few moments the studio was in an uproar. "Oh, she's been stolen!" again cried Lucille, but after she had been calmed down, we soon discovered much to our happiness that her baby was nothing more than a little rag doll that she is using in an L-Ko funfest now in course of production. Director Dunham found another one for Lucille. She is happy again.

Director Vin Moore is in San Francisco shooting up scenes for another one of his funny L-Ko comedies. The trip was made by steamer, and a post card just received from rollicking Mert Sterling, the leading funmaker of this company, while it is brief, means much. The card reads:

The sea was rough
The fish were fed,
It was too much—
I'm now in bed.

We do hope that the sea voyage has not hampered her work, however, this picture is going to have an early release and the many L-Ko audiences will then have an opportunity of seeing this funmaker in action.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CHICAGO NOTES.

by Irving Mack.

JACK FALLEIS, for the past eight years manager of the Poster Department of the Laemmle Film Service of Chicago, has been transferred to the head office in New York, where he will assume charge of a new department.

"Sirens of the Sea," with Carmel Myers and Louise Lovely, the Jewel feature, which enjoyed a long run at the Broadway Theatre, New York, opened at the Playhouse Theatre, Chicago, Saturday, September 8th, for an indefinite run, and from the crowd waiting to purchase tickets at the Playhouse on the opening day, it promises to have quite a run.

Mr. I. Van Ronkel, Manager of the Bluebirds that are being shown at the Playhouse Theatre, offered the Chicago Daily News fifteen per cent. of the gross receipts during the week of the Bluebird feature, "A Stormy Knight" with Franklyn Farnum, and Brownie Vernon, and at the end of the week sent the Chicago Daily News a check for One Hundred and Twelve Dollars and Fifty Cents ($112.50) to buy tobacco for the soldiers in France.

Mr. Leon J. Bamberger, General Manager of the Jewel Productions, Inc., who has been traveling through the country organizing new offices for the Jewel, arrived in Chicago Saturday, and on Sunday, September 9th, was married to Miss Geraldine Brinn of Chicago.

Mr. W. A. Bach, who has started on a tour through the country to organize and install Service Departments, arrived in Chicago, on the first lap of his trip. Mr. Bach came from Canada, where his brilliant and effective publicity work won him much recognition. He has had the thorought training in the exploitation field, and his efforts for Universal are expected to prove of value to the entire industry. Mr. Bach expects to remain in Chicago for three weeks. He goes next to Detroit.

CAPTURED COLISEUM.

TO G. A. Metzgar, manager of the California Film Exchange, goes the credit for landing Bluebird in the Coliseum Theatre at Seattle, one of the largest and most popular of all of the Pacific Coast's great motion picture theatres.

Jensen and Von Herberg are managers of the Coliseum, and once they decided to look at Bluebird with an open mind, it didn't take them long to book it. Their first picture, Dorothy Phillips in "The Rescue," went over with a bang, and confirmed them in their choice.

TORONTO, ONT.—The Dominion of Canada, through its national government at Ottawa and the various provincial governments, is making elaborate plans to use the Canadian film industry for war measures. This important piece of news just leaked out a few days ago, when it became known that a body known as the Moving Picture Distribution Committee has just been appointed to work in conjunction with Food Controller Hanna. Those who will form this important committee are Claire Hague, General Manager of the Canadian Universal Film Co., Ltd., Jule and J. J. Allen and W. A. Willison, chief of the Educational Department of the Food Controller's Office. It is planned that this committee will take charge of all films which are to be made relative to food conservation in Canada. The Committee will look after the proper distributing of these films, and see that they are used to the greatest advantage of Canada.

Already many important plans are under way, that will be disclosed to the Canada Exhibitor in due season. The Canadian government has at last realized that in the moving picture it has at its disposal a force second to none but the daily press. President Wilson of the United States awoke many months ago to the great opportunity offered by the moving picture industry for the dissemination of public intelligence. The American President has declared that the film is a close rival of the daily newspaper when it comes to giving the people of America the facts about the war. It is indeed gratifying to know that Canada will now step in line and make use of the film to help win the war, much as it is now being used by the Americans.

CANADIAN NOTES.

By R. S. Peck.

The announcement that the next Universal serial is to be one dealing with Canada has caused a great deal of interest and comment among the exhibitors throughout the Dominion. The fact that Canada's splendid achievements in the world war have brought her before the eyes of the world is probably one of the reasons why Universal is bringing out a serial dealing with this country. This is probably the first moving picture serial that has ever been filmed that can be correctly termed an all Canadian story. This fact would alone make it one of the most successful serials that was ever placed before the Canadian public.

Mr. Claire Hague, General Manager of the Canadian Universal Film Company is back once more at his desk, 196 Richmond St., West Toronto, after being in attendance at the St. John Convention of the Maritime Exhibitors' League. Mr. Hague states that the Convention from every viewpoint was an extremely successful one. He was called upon to address the gathering and described the Moving Picture Committee who are now at work with the Dominion Board of Food Control and pointed out how the exhibitor could perform a patriotic duty by showing the films which are about to be issued. His remarks were listened to with a great deal of attention and he was accorded a splendid reception.

Mr. J. A. Morrison formerly proprietor of the Star Theatre Meaford, Ont., has again entered the moving picture business in Eugene, Oregon, where he is running the Eugene Theatre, according to word received from him at the Canadian headquarters of the Universal. Morrison is forever a Universal booster.

WINNIPEG, MAN.—Mr. Phil Hazza is now in charge of the Bluebird Department of the Canadian Universal Film Co. in Winnipeg and he has already secured some splendid Bluebird contracts. He has just returned from a recent trip to Regina and Saskatoon where he succeeded in securing contracts for Bluebird Pictures to play in the Regina Theatre, Regina and Empire Theatre, Saskatoon, in conjunction with the Allard Vaudeville.

Calgary, Alberta, had "Gray Ghost Days" on Friday and Saturday, August 31 and September 1, when the first episode of the Universal serial was presented at the Princess Theatre. One of the stunts arranged by the

(*Continued on page* 36)

BLUEBIR

A. R. Resnick, and his Premier Theatre, Phila, Pa. He has Bluebird Day each week. The children came out to see "The Flashlight."

BLUEBIRD DAY BEST.

Bluebird Photoplays, Inc.,
New York City.

Dear Sir—I wish to advise you that your Bluebird Photoplays are giving us very good satisfaction and we consider them a valuable asset to our business.

Our Bluebird Day is anxiously awaited by our patrons each week.

The photography, stories and stars are as good, if not better than any of those so-called super-productions on the market to-day.

With best wishes for your success, and thanking you for past favors.

A. D. RESNICK, Mgr.,
Resnick Amusement Co.
Premier Theatre, Phila., Pa.

Incidently it may be of interest, although not in this connection, oh, no, to refer to the manner in which "The Flashlight," the film which Mr. Resnick showed on his regular Bluebird day, was received in Sing Sing. Mr. Thompson, manager of the entertainment committee who, to use the words of the editor of the Star of Hope Bulletin, "is to go out into the cold, cruel world in a month or so" had booked "The Flashlight" as the feature of the week. The Star Bulletin comments thus:

Another film thrown on the local screen that simply took the house down last month was the Bluebird Photoplay, "The Flashlight," featuring Dorothy Phillips, that clever actress who has a host of friends and admirers behind the grim confines of old Sing Sing. The announcement on the bulletin board in the Mess Hall of a photoplay for the evening in which Dorothy Phillips is featured is the signal for a record attendance.

"The Flashlight," written and directed by Ida May Park, a versatile writer, ably portrayed by an excellent cast, proved but another vehicle for Dorothy Phillips' clever portrayal of a lovable and deeply loved girl. As usual, Wm. Stowell, as Jack Lane, her lover, brings to his part all the clever effort for which he is famous.

SHOW HIM TO ME.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—If any manager does not think that Bluebird will bring home the bacon, we should like to hear from him.

We have established a regular Bluebird day in our house and find the results are very gratifying to ourselves as well as to our patrons.

Every Bluebird that we have ever run has given entire satisfaction in every respect and in every way.

SEAMAN & WOODARD,
Altitude Theatre, Brighton, Colo.

ME FOR BLUEBIRD.

Bluebird Photoplays, Inc.,
Butte, Mont.

Gentlemen—Six weeks ago I cancelled Triangle in favor of Bluebird features. I had my misgivings, but after running the second one—"The Girl In the Checkered Coat" (Dorothy Phillips) I have come to the conclusion that I made a step in the right direction. To be fair with the local Bluebird exchange and frank with myself I must say that Bluebird features are taking in more money at my box office than Triangle at their very best. As long as Bluebird features keep up to the present standard, "Me for them."

WILLIAM WOLFALL, Mgr.,
Harrison Avenue Theatre,
Butte, Mont.

BREAKS A RECORD.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Last night it was up to the Bluebird Special, "The Eagle's Wings," to break the record. I turned over $70 to the Red Cross Society as their share of the proceeds which is proof that we got *some business.* Yours truly,

B. C. BROWN,
Star Theatre,
Viroqua, Wis.

BEATS THEM ALL.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Well, the Bluebirds we have had have all been good, but "The End of the Rainbow" had all the rest beat a city block. Keep 'em coming.

Yours truly,
S. S. YEAGER,
Mgr. Star Theatre.
Bloomfield, Neb.

CROWDS GROWING.

Bluebird Photoplays, Inc.,
Omaha, Nebr.:

Gentlemen—We are showing Bluebirds here once a week, and are very well pleased with them. We always have large crowds when we show a Bluebird. The crowd seems to be growing right along.

EWALDT & WERNER,
Holstein, Iowa. Scenic Theatre.

MORE PRAISE FOR "A JEWEL IN PAWN."

Bluebird Photoplays,
San Francisco, Cal.

Gentlemen—I want you to accept an unsolicited compliment upon your recent release, "A Jewel In Pawn," it being to my opinion one of the best features we have ever screened in this theatre.

The story in itself is worthy of great praise and in conjunction with the stars, namely Miss Ella Hall and Walter Belasco, it is indeed a masterpiece, and in my estimation it would make a wonderful state right feature.

Ella Hall as "The Jewel" is certainly seen at her best, and the portrayal of the Hebrew pawnbroker, by Walter Belasco, is surely a close second to David Warfield's "Music Master."

Do not fail to keep me posted as to future releases, for if "A Jewel In Pawn" is the class of features the Bluebird is turning out, I want first call.

E. A. MORRIS,
Hippodrome Theatre,
San Francisco, Cal.

PRAISES

THEY'RE ALWAYS GOOD.

Bluebird Photoplays, Inc.,
New York City:

Gentlemen—When people disregard the title of a picture, and the star appearing in it, and plunk down their money because of its brand name, it's a safe bet that that particular brand is a good one to tie up with.

We've had people call on the phone and ask about the attraction of the day. If it's an ordinary feature, we have to tell its name, and the star featured in it. If it's a Bluebird, all we say is, "We're showing a Bluebird to-day," and our patrons remark, "Oh, they're always good."

In conclusion, will say this. The Echo Theatre will continue to show Bluebirds as long as their present quality is maintained.

Respectfully yours,
JOSEPH A. BRADT,
Mgr. Echoe Theatre.
Portland, Ore.

BROKE ALL RECORDS.

Bluebird Photoplays, Inc.,
Toronto,Ont., Canada:

Gentlemen—It would be most unfair on our part if we did not acknowledge to you that "The Bugler of Algiers" broke all records at the Rex, and we are most satisfied both with your earnest desire to help us make this feature a success, and also the very tangible evidence we received from our patrons that they were particularly pleased with the feature—and satisfied customers usually mean steady customers.

Sincerely yours,
P. J. NOLAN,
Mgr. Rex Theatre.
Ottawa, Canada.

WANTS MORE COMEDIES.

Bluebird Photoplays, Inc.,
1600 Broadway,
New York City:

Dear Sirs—I just want to say that I consider Bluebird one of the best programs on the market to-day. I have only one suggestion to make, and that is, give us more good comedies like "Love's Lariat," and you will sure have a winner from a box-office standpoint. I booked this feature on a repeat date and did over three times as much business as I did the first time.

Your policy of "The Play is the Thing" is absolutely true, and has made Bluebird a winner.

Very truly yours,
CARL LOWENSTEIN,
Mgr. Princess Theatre.
White Hall, Ill.

DOROTHY PHILLIPS IN A DOLL'S HOUSE
LLIPS HOUSE
CONTINUOUS 11 A.M. TO 11 P.M.
NOW SHOWING DOROTHY PHILLIPS IN A DOLL'S HOUSE
ALL STAR PHOTO PLAYS

Strand Theatre, Minneapolis, managed by Reuben and Finkelstein. Now showing Bluebirds.

NOTHING LIKE BLUEBIRDS.

Bluebird Photoplays, Inc.,
Butte, Mont.:

Gentlemen—In answer to your inquiry as to how Bluebirds are taking with my audience I am glad to say that so far I can only say words of praise for Bluebird features. I have cancelled "World" in their favor, and if you will keep up the good work, I am more than pleased at having made the change. Yours very truly,

G. HEYFRON,
Mgr. Empress Theatre.
Missoula, Mont.

THANKS FOR "DOLL'S HOUSE."

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.:

Gentlemen—Thanks for "A Doll's House." A few more plays of this sort would, I feel certain, bring to the theatre a new patronage, people that come to the theatre only for such plays as this. "A Doll's House" attracted people to the Regent that I do not see often, if at all, or, as I heard a lady say, "I have never been in here before." Business was as good as usual. I did not realize the drawing power of this play until it was too late. If given enough publicity of the right kind I think it would have played to capacity business both nights, and to a class of people that I would like to have attend the Regent more often. Gratefully yours,

J. M. CONNORS,
Mgr. Regent Theatre.
Washington, Pa.

CONSISTENT QUALITY.

Bluebird Photoplays,
938 Penn Ave.,
Pittsburgh, Pa.

Dear Sirs—We have been showing your Bluebird pictures since the first release, and I am pleased to say, that during that time, over one year now, we have been delighted with your service. The outstanding feature of Bluebird Photoplays is the consistent fine quality of their product. It is very easy to release a good picture now and then as some of our present producers are doing, but to release week in and week out, a picture that will stand any comparative tests such as Bluebird is doing, is quite an accomplishment.

Bluebird is also to be congratulated upon their clean, wholesome stories, which are greatly benefited by skillful direction, capable acting and superior photography and tinting. The fact that we have lately extended our runs on Bluebird plays will no doubt thoroughly convince you as to our opinion of your service.

Before closing, however, I must not forget to thank you for the small courtesies that you have personally shown us during our pleasant relations with your company.

Hoping that Bluebird may continue its high standard, I remain

Most cordially yours,
N. FRIEDBERG, Mgr.,
Alhambra Theatre.
Under management of East End Amusement Co., 6113-15 Penn Ave., Pittsburgh, Pa.

People tire of plays just as they will tire of eating the same kind of food at each meal. "There is rest in change." That's why every issue of the SCREEN MAGAZINE gets over in a big way with them.

Every Issue Has Pictures of Universal Interest

Every issue contains pictures of human-interest—films of science, manufacturing processes, health instruction, fashions, beauty, cookery, "better babies"—subjects to interest every one, with "Miracles" in Mud" by Willie Hopkins, Screen Magazine's wizard sculptor.

Book SCREEN MAGAZINE for a month—give it a good try-out—then ask your people whether or not you shall continue showing it. Their answer will be "YES!" If your nearest Universal Exchange hasn't a print, fill in and return the coupon.

Universal Screen Magazine,
1600 Broadway, New York City:

Gentlemen—Send me at once particulars of the Universal Screen Magazine Weekly Service.

Name ....

Operating the ....**Theatre**

Address ....

CANADIAN NOTES.

(*Continued from page 33*)

management was the distribution of street car tickets, good for ninety minutes' ride on a special scenic trolley, to the first 125 children who purchased admission tickets after 4 P. M., and a similar number who bought admission tickets at the box office after 7 P. M. on the same day, Friday. There were more children in line before the appointed hour each time than there were trolley tickets. The children were given their ride on the Saturday morning and the sightseeing car carried banners advertising the first episode of the serial. The children made all the noise necessary to attract attention. The theatre management employed experienced matrons to safeguard the children's welfare.

The Dominion Theatre, Winnipeg, has started once more its popular Saturday morning matinees for children and will continue these special shows throughout the fall and winter. For these performances an entirely different programme is frequently arranged in order to please the children and the entire staff of employes is always in attendance to take proper care of the juveniles. The Dominion makes a special point of advertising this fact so that mothers will feel at ease in sending their progeny to the theatre without guardian or escort. A ninety minute show is always provided.

Indications point to big business with "Mother o' Mine" in Canada. Among the recent bookings for this Bluebird Extraordinary are the Regent Theatre, Ottawa, November 5, 6, and 7. New Strand, Hamilton, October 3 and 4; The Empire, Hamilton, October 10 and 11, and The Photodrome entire week of October 29th.

"Idle Wives" and "Neptune's Daughter" working out of the Calgary office of Universal are both booked solid.

Manager Howarth of His Majesty's Theatre, Toronto, had a splendid lobby display a few days ago for the Butterfly Picture, "The Plowwoman," which attracted favorable comment and good business.

Mr. F. R. Lennon, assistant general manager of the Canadian Universal Film Co., was in Montreal a few days ago on business connected with the fall bookings of Bluebird and Butterfly Pictures.

The Orpheum Theatre of Lethbridge, Alberta, is going to repeat "Idle Wives," the Universal special production. Manager Hansen states that he is yet to see a better money-maker, hence the repeat booking.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THE title of the newest Butterfly feature, "The Secret Man," suggests numerous opportunities for novel advertising that the live wire showman should make full use of.

The title character, portrayed by Harry Carey, is a bad man who proves to the people who seek to run him down that he has lots of good in him. If you advertise in your local newspapers, here is a suggestion for your advertising copy:

"There's a little bad in the best
of us,
There's a little good in the
worst of us."

—and for proof of this, see
"THE SECRET MAN"
A Butterfly production featuring
HARRY CAREY
At the (theatre name here) on
(day and date)
The story of a bad man who
was better than most of us.

Harry Carey has always been one of the strongest drawing-cards in the business, and the exhibitor who overlooks the advertising possibilities of his name, passes up a chance to do a better business. Here is a copy suggestion for a postal to be sent out to the people whose names are on your mailing list. If you have no mailing list, the "Make-It-Pay-Department" of the Universal Film Exchange supplying you with service will be glad to help you compile one.

Dear Friend—
HARRY CAREY'S COMING!
He's coming to the (name of theatre here) on (day and date here) in
"THE SECRET MAN"
one of the best five act Western dramas ever shown at this theatre. You'll be sorry if you miss this Butterfly feature.
THE MANAGEMENT.

Bluebird Ideas for "The Spotted Lily"

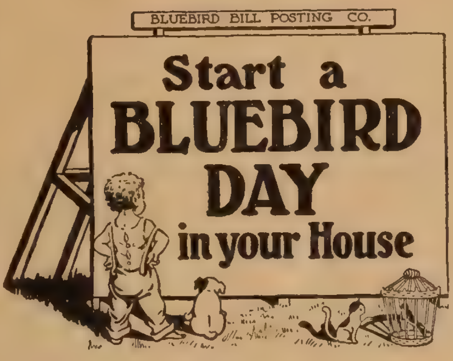
THERE is a puzzle contest that will help you get the title of "The Spotted Lily," the Bluebird photoplay featuring dainty Ella Hall, fixed firmly in the minds of your patrons.

Have a drawing made of a lily disfigured by several spots. From this drawing order your engraver to make a line cut. If your community is too small to support an engraver, the Bluebird exchange manager supplying you with service will be glad to have the cut made for you.

Run the cut in your program, newspaper advertisements, etc., together with the following copy:

This picture represents the name of a Bluebird Photoplay to be shown at this theatre on (day and date here). A pass good for two will be presented to the first five patrons guessing the correct name. Hand your solution in at the box-office, together with your name and address.

The same copy, in abbreviated form, can be used on a slide.



So that the persons taking part in this contest may be assured of the absolute fairness of the judges; give each contestant a numbered receipt for his contribution. The contest should end two days prior to the showing of the production. If you advertise your program a week in advance, make a big question mark stand for the Bluebird production. For that matter, the cut already referred to can be used together with an invitation for the reader to take part in the contest.

Get the editor of your local newspaper to help you arouse interest in the contest. This can be done by little readers which he will be glad to work up for you if you are an advertiser.

The five lucky persons decided upon, notify all the people who took part in the contest, at the same time sending them the names and addresses of the victors. A postal will carry your message to all the contestants. The following copy can be used:

Dear Friend—
"THE SPOTTED LILY"
is the name of the Bluebird Photoplay that will be shown at the (theatre name) on (day and date)

The first five patrons to come forward with the correct answer were:

(Names, addresses and numbers of winners here.)

The passes offered as prizes have already been forwarded to them. We sincerely regret that you were not one of the lucky winners.

See "The Spotted Lily." It is one of the best Bluebirds ever presented at this theatre and features dainty little Ella Hall.
Cordially,
THE MANAGEMENT.

If war subjects are in demand in your community, make the most of the fact that the present struggle forms the background of this production. The action of "The Spotted Lily" is laid both in France and in the United States. It is admirably adapted for presentation in co-operation with the Red Cross or any of the societies formed for the relief of French sufferers.

SCENES FROM UNIVERSAL CURRENT EVENTS

No. 19

The King and Queen of England review United States troops in huge London parade.

Troops at Camp Bartlett, Westfield, Mass., 27,000 strong, applaud speeches of two Governors.

Col. Cornelius Vanderbilt putting Camp Wadsworth, Spartanburg, S. C., in order for troops.

King Albert of Belgium reviews his valient troops in what is left of poor Belgium.

CURRENT EVENTS No. 19.

Future Fighters For World's Freedom Are In Camp For Grooming.—Selected men arrive at Camp Upton and in few weeks their transformation will be completel.—*Yaphank, L. I.*

Two Governors and Gen. Edwards Review New England's Guardsmen.—27,000 fighters at Camp Bartlett show themselves ready for any test.—*Westfield, Mass.*

Will Make the Devil Take To the Pacific Ocean.—Rev. "Billy" Sunday arrives in West Coast City for vigorous campaign against evil.—*Los Angeles, Cal.*

Canada On "Khaki Day" Honors 1,500 *Returned Wounded Fighting Men.*—Men back from France and Egypt, having done their bit, are laded for bravery.—*Quebec, Canada.*

Sub-Title.—Mild-mannered Colonials who, in action, were known as "Hell's Babies!"

"Way Down South In the Land of Cotton."—Our Northern boys are not forgotten as they look away, look away, look away to France.—*Camp Wadsworth, Spartanburg, S. C.*

Sub-Titles.—Autos have not entirely taken the place of the old army mule. "That's us!" South Carolina's famous "chain gang" are working for Uncle Sam *now.* Engineer-soldier, Col. Vanderbilt, surpervises road and camp construction. Maj.-Gen. O'Ryan (with papers) learns of the camp's progress.

Albert of Belgium Reviews His Valiant Troops.—Men who upset German plans for world dominion march before their ruler.—*Somewhere-in-France.*

Sub-Title. — Fighters may come, fighters may go, but the Belgian spirit of resistance will go on *forever!*

Cavalrymen Ride Modern Sea Horses Devised for Safety.—Officers and soldiers of 1st N. Y. Cavalry test non-sinkable suit insuring protection against sea wolf attacks.—*New York City.*

Sub-Titles.—Action is unhampered. "As dry as a chip!"

Alsace Celebrates Third Anniversary of Entrance of Reconquerring Troops. (Official French War Pictures).—Veterans of Franco-Prussian war and Humanity-Prusian war of to-day take part in great demonstration.—*A City In Alsace.*

Sub-Titles.—Arrival of the famous French General Hirschauer. Troops that proved an unsolvable riddle for the Prussians pass in review. A fighting regiment and heroes are decorated. Gen. Hirschaeur is the idol of the girlies of the delivered territory.

Made In the U. S. A! First Contingent of Our Great New Army Thrills All London.—King, Queen, Lloyd George and other noted Britons see Uncle Sam's troops in huge parade.

THE HEROINE'S SUPPORTERS IN "THE RED ACE."

(Continued from page 31)

son, who has appeared in many Universal productions during the last year or so. Johnson is a great big chap, a native of Colorado, who spent his early years as a rancher, horse-trainer and lumber-jack. He is tremendously powerful, a boxer, swimmer and runner of note, and he has played a great variety of parts in the support of many Universal stars. He was the sparring partner of Jack Mulhall in "Mr. Dolan of New York"; he was the native king on "Love Aflame," and the Egyptian in "The Caravan." He also played the "Islander" in one of the most artistic one-reel pictures ever made, a picture which was distinguished by the fact that it ran for 1,000 feet without a single subtitle. This was called "The Lady from the Sea," and there were just three characters in it—Johnson, Claire McDowell and a clever dog.

According to Bobby Mack, the first order of every working day is "Kelly up on Buttons!" Bobby Mack is playing another of Virginia's ardent adherents. It is he who is sent to New York in the very first reel, to acquaint her with the death of her father, and with the danger to the output of the platinum mine to which she is heiress. He assist her to make that startling leap from a rushing automobile to the observation platform of the train which is just leaving for Canada, which forms the punch-ending of the first episode. "Buttons" is the horse he rides through the serial, and he declares that Director Jaccard always plans to start the day with a few scenes in which Kelly on Buttons figures in the foreground, before the rest of the company have gotten the sleep out of their eyes. "Kelly" is a funny little Irishman, who is always Johnnie on the Spot when the hero and heroine need assistance most desperately.

The hero, played by Larry Peyton, is Sergeant Winthrop of the Canadian Northwest Mounted Police, and of course his comrades in the "finest force in the world" must be mentioned. Their lives in "The Red Ace" are just one rescue after the other. They have scenes of wild riding, chases through unblazed country, "water stuff" galore, and in every one of them they live up to the highest traditions of the unique body of men to which they belong. A group of them is included among the heroine's most loyal supporters.

"THE STORM WOMAN."

(Continued from page 9)

"That night Nina slipped from the house and before Maria could stop her, threw herself over a cliff. She did not die, but her body was broken past help. Then the desire for vengeance grew in Maria's heart, and after years of saving, they came to New York, where Trumbull lived. Maria set herself to haunt Trumbull. Everywhere he went he saw her—a ghost of his own cruelty—and at last his body was found, with Maria gloating over it. The coroner's verdict was heart disease, so they could not hold Maria for the murder, but the truth was that Trumbull had died of fear."

"One peach of a story, old man," said the cub, finishing his coffee.

As they went out they saw that it was raining heavily. The cub plunged across the street.

"Please, madam, may I go with you and meet your invalid sister?" he begged, thinking of photographs for his story.

"The gentleman jokes with me," said the woman, smiling. "I go to supper with my husband and cheeldren." She pointed to a huge umbrella, which lifted, showing four lusty youngsters, and a large and husky Italian.

"What's the idea?" demanded the cub, crossing over again to the older man, who was laughing.

"Well, I thought that was a pretty good story for a cup of coffee and a plate of beans."

HOW A BRITISH EDUCATOR REGARDS THE SCREEN MAGAZINE. (From a London Film Magazine.)

THE TRANS-ATLANTIC SCREEN MAGAZINE.

Dr. John Forbes, the noted educationalist, and former Vice-President of the American Educational Association, recently wrote as follows to the Editor of the Screen Magazine:

"I have been closely following developments in the motion picture world for a number of years, and I have run across no single medium which is doing more, and which gives greater promise of doing more, in the way of educating and quickening the intelligence, and arousing a desire to learn amongst the public generally, than your 'Screen Magazine.'"

Book the Great Mytery Serial "The GRAY GHOST"

The Stars:

Priscilla Dean
Emory Johnson
Eddie Polo
Harry Carter

16 EPISODES

Directed by Stuart Paton

"The Gray Ghost" is a virile story of a master crook's methods. Each of the 16 episodes dash along with a headlong speed that carries the fans — thrills them with the punch and pep and compels them to see the next installment. "The Gray Ghost" is the

First and Only Serial Ever Filmed from a Saturday Evening Post Story

It is the film version of "Loot," by Arthur Somers Roche. The Post's own estimate of five readers to each copy of the magazine makes the tremendous audience of 10,000,000 people who will be glad to see the gripping serial, "The Gray Ghost." Get in touch with your nearest Universal Exchange, or THE UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York

Musical Setting for “The Spotted Lily”
Bluebird Photoplay

Specially selected and compiled by M. Winkler.

Letter “T” Indicates—Title or Sub-Title—For Change of Music
“S” ” Scene ” ” ” ”

Theme—“Daisies” (Melodious Moderato) by Bendix

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	4 Min. & 20 Sec.	Intermezzo Francaise by Hammer
T	When Evening Came	1 Min. & 30 Sec.	......Good Violin Solo
	Note—Without any accompaniment.		
T	I Was a Young Man	2 Minutes	.... Theme
T	We Were Happy Until	4 Min. & 50 Sec.	Just a Gem (Moderato Intermezzo) by Tobani
S	Beginning of Second Reel	1 Min. & 30 Sec.	Three Graces (Allegro Intermezzo) by Herman
T	With Gold He Paved, etc.	4 Min. & 5 Sec.	.... Theme
T	MyHusband Is Tired, etc.	35 Seconds	Organ improvise to action
T	And I Have Kept My Promise	1 Min. & 20 Sec.	Night of Love (3-4 Andante by Holmes
T	The Flood of Gray Uniforms	4 Min. & 30 Sec.	Battle Hurry to action
T	Father, Anatole Did Not, etc.	1 Min. & 25 Sec.	First Concert Waltz by Durand
S	Young Man Playing Violin	3 Min. & 10 Sec.	..Violin Solo to action
	Note—Without any accompaniment.		
T	The Lodgings Were Not, etc.	2 Min. & 20 Sec.	Another Violin Solo to action
	Note—Without any accompaniment.		
S	Old Lady Demanding Rent	1 Min. & 35 Sec.	Leaflet. Salon Piece (4-4 Moderato) by Gruenwald
S	Dancing	2 Min. & 50 Sec.	Piano Solo improvise to action
S	Violin Player Near Piano	2 Min. & 5 Sec.	Very Pathetic Violin Solo to action
	Note—Without any accompaniment.		
T	Can That High-Brow, etc.	45 Seconds	.... Theme
T	The Weeks Dragged By	3 Minutes	Lunita (Moderato Intermezzo) by Loraine
T	No, No, Jean, etc....	50 Seconds	.... Silence
T	Play Me Something.	1 Min. & 15 Sec.	..Violin Solo to action
T	You Are Wonderful.	2 Minutes	.... Theme
T	Even Genius Is Not Proof	4 Min. & 50 Sec.	Valse Lente by Schuett
S	Dancing	5 Minutes	Piano Solo improvise to action
S	Girl Returning Home With Violin	2 Minutes	Dream of Autumn (Andante Serenade) by Losey
T	He Has Gone, Father	1 Min. & 35 Sec.	Dramatic Tension No. 1 by Reissiger
T	Drink Ye Gladly....	20 Seconds	Organ improvise to action
S	Girl With Violin Near Door	15 Seconds	.... Silence
S	Marseillaise	50 Seconds	.... Marseillaise Song

Note—To be performed as a violin solo without any accompaniment until end.

Musical Setting for “The Secret Man”
A Butterfly Production

Specially selected and compiled by M. Winkler.

Letter “T” Indicates—Title or Sub-Title—For Change of Music
“S” ” Scene ” ” ” ”

Theme—“TEARS” (4-4 Dramatic Moderato) by Zamecnik.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	4 Min. & 15 Sec.	.... Theme
T	In the Mexican Quarter	2 Minutes	Manzano (Mexican Intermezzo) by Brooks
T	Henry Beaufort Returning, etc.	2 Min. & 45 Sec.	Vanity (Caprice Allegro) by Jackson
	Note—Watch for steam whistle.		
T	The Protecting Night	3 Minutes	Mysterioso Agitato by Becker
S	Cheyenne Reading Letter	1 Min.& 50 Sec.	......Hurry to action
T	Morning	2 Min. & 10 Sec.	......Allegro by Bach
	Note—Watch for railroad effects.		
T	What Christmas Tree? etc.	2 Min. & 25 Sec.	Caress (4-4 Moderato) by Lemont
T	Bill Patterson, etc.	1 Min. & 30 Sec.	Jovitta (Mexican Serenade) by Armand
S	On Ranch	3 Min. & 25 Sec.	.... Theme
T	Instinctively Cheyenne Knew	2 Min. & 45 Sec.	Elegie (Dramatic Cello Solo) by Mattioli
T	Contrary to the Rules	1 Min. & 45 Sec.	.......Galop to action
S	Cheyenne Finds the Girl	1 Min. & 25 Sec.	.... Tueme
S	Sheriff Chasing After Cheyenne	2 Min. & 15 Sec.	.......Galop to action
T	The Sheriff of Brand County	4 Min. & 20 Sec.	Intermezzo Allegretto by Pierne
S	Cheyenne On the Tree	2 Minutes	......Hurry to action
T	A Poison Hole of the Desert	4 Minutes	Dramatic Andantė by Ascher
S	Cheyenne Calling His Pursuers	1 Min. & 30 Sec.	Dramatic Tension by Ascher
	Note—Watch shots.		
T	At the Church Bazaar	3 Minutes	Lanette (Valse) by Henton
T	Somebody's Got To Be, etc.	4 Minutes	.... Theme
T	Mary's First Thought	4 Min. & 10 Sec.	Heloise (Moderato Intermezzo) by Langey
S	Cheyenne Opening Door	3 Min. & 45 Sec.	Rustles of Spring (Dramatic Agitato) by Sinding
	Note—Watch shots.		
T	Meet Your Brother-In-Law	3 Min. & 20 Sec.	.... Theme

Musical Program for Films Released in the Week of October 1st

REEL I.

GOLD SEAL—“The Storm Woman.”

1. **“Reverie”** by Tschaikowsky, until “I'll tell you her story.” 2. **“Grazielle”** (Valse Italienne) by Kretschmer, until “Guy Trumbull was opposed,” etc. 3. **“Intermezzo”** by Pierne, until end.

REEL II.

4. **“Forest Whispers”** (Gavotte) by Losey, until “The days flew,” etc. 5. **“Gavotte”** by Gossec, until “And then the Angelus,” etc. 6. Organ improvise to action until “For Guy Trumbull,” etc. 7. **“Broken Melody”** (Dramatic Andante) by Van Biene, until “And when night claimed,” etc. 8. Organ improvise to action, until “Girl leaves the room.” 9. **“Dramatic Andante”** by Ascher, until end.

REEL III.

10. **“Dramatic Adagio”** by Kretschmer, until Years of saving,” etc. 11. **“Melody”** by Friml, until “Maria could not think.” 12. **“Mysterioso Agitato”** by Becker, until “And so she set herself.” 13. **“Creepy Creeps”** (Mysterioso) by Bendix, until “That's a fine story.” 14. **“La Grace”** (Intermezzo. by Bohm, until end.

NESTOR—“How It Happened.”

1. **“Ma Poulette”** (Popular), by Roberts. 2. **“The Booster”** (A rag), by Lake, until the end.

STAR FEATURETTE—“A Prairie Romeo” (Two Reels)

1. **“Western Moderato”** by Bach, until “Harvey Campbell,” etc. 2. **“Slidus Trombonus”** (Rag), by Losey, until “The Hatchita agent.” 3. **“Mysterioso”** to action, until “The fight.” 4. **“Agitato”** to action, until “After the fight.” 5. **“Dolorosa”** (Poeme D'Amour) by Tobani, until end.

REEL II.

6. **“Three Graces”** (Allegro Intermezzo) by Herman, until “It was late in the afternoon.” 7. **“Reverie”** by Arnold, until “His quarrel with the sheriff,” etc. 8. **“Intermezzo”** by Bohm, until “Billy is singing.” 9. **“Poor Butterfly”** (Popular song), until the end.

JOKER—“Her Naughty Choice”. (Comedy)

1. **“Ain't You Coming Back?”** (Popular song). 2. **“Dreamy Parisian Croon”** (Popular trot), until end.

VICTOR—“Kicked In the Kitchen”. (Com.)

1. **“Buzzin' the Bee”** (Popular trot). 2. **“There's Something About You”** (Popular trot), until end.

JOKER—“The Masked Marvels”...(Com.)

1. **“Sliding Jim”** (Rag), by Losey. 2. **“Grizzly Turkey Trot,”** by Roth, until end.

BISON—“A Lion's Lair”........(2 Reels)

REEL I.

1. **“Adoration”** (Moderato) by Barnard, until “You boys better get,” etc. 2. **“Pansies”** by Bendix, until “I'm going over the river. 3. **“Dramatic Tension”** by Reissiger, until “Snake on tree.” 4. **“Rustles of Spring”** (Dramatic Agitato) by Sinding.

REEL II.

5. Continue to action, until “Unaware of the calamity.” 6. **“L'Adieu”** by Favarger, until “Girl fighting with officer.” 7. Hurry to action, until “I'm going to hide,” etc. 8. **“Ecstacy”** (Dramatic Allegro. by Zamecnik, until “Their investigations,” etc. 9. **“Erl King”** (Dramatic Agitato) by Schubert, until end.

"PETE THE PROWLER."

By LYONS AND MORAN.

NESTOR COMEDY.

Produced by L. W. Chaudet.
Scenario by Tom Gibson.

Pete the Prowler caught at last.

CAST.

Eddie	Eddie Lyons
Edith	Edith Roberts
The Prowler	Lee Moran
Father	Fred Gamble
Detective	Harry Nolan

"Meet me at eleven under your window, and we'll elope," says Eddie.

"All right, Eddie darling," says Edith.

"Ah-ha!" says papa, hidden in the bushes. "Now to fool them." He hurries into the house and telephones to a detective to be on the job at eleven that night.

Some one else had a date at the house that evening. It was Pete the Prowler. He found Eddie's indifferently hidden ladder, and entered the house easily. He had ransacked the dining-room, and ascended to Edith's room, when Eddie arrived and threw a pebble at Edith's window. A suitcase slithered down the ladder and hit him in the head.

"Drat the darling little idiot!" exclaimed Eddie, snatching it up and beating it for the machine. Hiding it away, he returns to the ladder.

Edith had fainted, as all well-brought up girls should when a burglar enters the room. When Pete heard Eddie outside the window, he realized that an elopement was in progress, and grabbing Edith's hat, veil and motor coat, he put them on and climbed down the ladder. Eddie tenderly received him and escorted him to the car, and they were off down the road.

Poppa and the detective, in the meantime, were on the job on the wrong side of the house. They hear a scuffle, and rush into Edith's room. The maid comes in, screaming that the house has been robbed. The two men make a dash for a machine and start the pursuit.

Edith, hidden in the closet by the burglar, revives and nearly scares the maid into a fit. She realizes what has happened, and jumping into the other machine, she gives chase. Eddie sees that the car is gaining on them. He tries to put on extra speed, but the engine refuses to work overtime. He is forced to halt beside the road. Pete jumps out, and beats it across a field. Edith, the maid, Poppa and the detective arrive together. The two men chase and capture Pete, and Eddie digs out the suitcase from under the seat and finds that it contains the silver. Poppa is so delighted to get the valuables back that he lets Eddie have his daughter, too.

DOROTHY PHILLIPS

"Hell Morgan's Girl"

has never played to LESS than capacity from the very first day of its release. Its gripping power—its strong dramatic punch—its wonderful scenes make it a photo-drama of unusual strength and pulling power.

Book It Repeat

It has such tremendous drawing quality that it takes the crowds away from other theatres that may be playing the most popular film stars on the same night. If you have never played it by all means do so—we strongly recommend it as a money-winner for you. Book it through your nearest BLUEBIRD Exchange, or

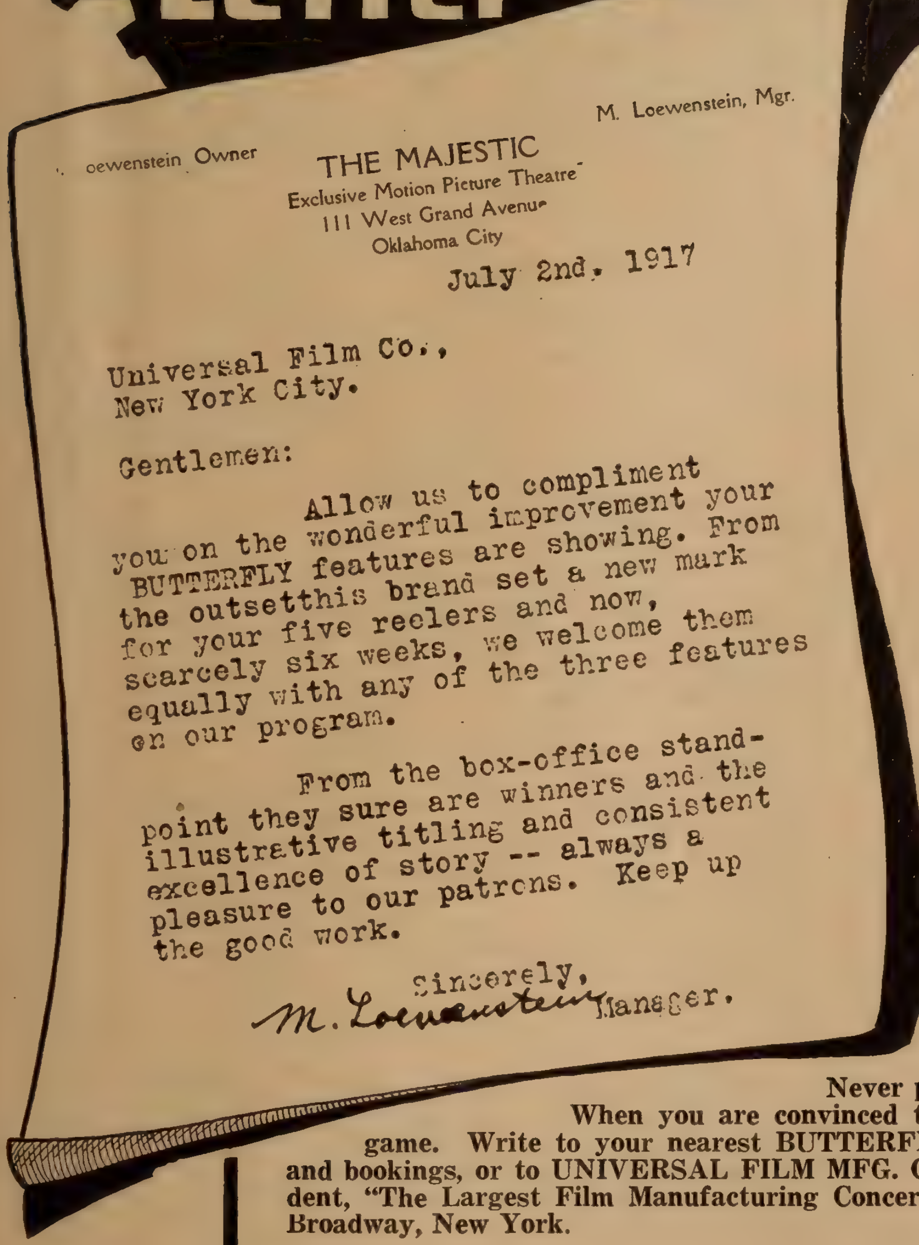
BLUEBIRD Photoplays, Inc.,
1600 Broadway New York

TWO NEW BUTTERFLIES.

Elsie Jane Wilson is nearing the completion of a Butterfly comedy-drama, "The Cricket," at Universal City. Little Zoe Rae plays the principal role with Hal Cooley, Rena Rogers, Gretchen Lederer and Winter Hall in her support. The story was written and prepared for the screen by Elliott J. Clawson.

Grace Cunard is the featured player in the Butterfly drama produced at the Universal studios under the direction of Louis W. Chaudet. The story is entitled "Society's Driftwood," and was written by Harvey Gates. Others who have important parts in the production are William Musgrave, Charles West and Joe Girard.

Just Read This Letter



M. Loewenstein, Mgr.

oewenstein Owner

THE MAJESTIC
Exclusive Motion Picture Theatre
111 West Grand Avenue
Oklahoma City

July 2nd, 1917

Universal Film Co.,
New York City.

Gentlemen:

Allow us to compliment you on the wonderful improvement your BUTTERFLY features are showing. From the outsetthis brand set a new mark for your five reelers and now, scarcely six weeks, we welcome them equally with any of the three features on our program.

From the box-office standpoint they sure are winners and the illustrative titling and consistent excellence of story -- always a pleasure to our patrons. Keep up the good work.

Sincerely,
M. Loewenstein
Manager.

In particular pay strict attention to that line that reads, "From a box-office standpoint they are sure winners."

The way to succeed is to cut out all experiments — let the other fellow spend his money, if he wants to, trying out unknown picture propositions. Let him turn around in circles if he likes, but as for you, keep on the straight road that is all marked out for you.

Mr. Loewenstein says that BUTTERFLY features "from the box-office standpoint are sure winners." That means, Mr. Exhibitor, that he is making money out of them. It is his way of telling you to play safe by showing BUTTERFLY features.

Don't Hesitate

Never ponder over a sure thing. When you are convinced that you'll win, play the game. Write to your nearest BUTTERFLY Exchange for details and bookings, or to UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The Unseen Terror

The big punch in "The Voice on the Wire," the gripping, mysterious part that keeps the fans coming back each week to see the next installment is "The Unseen Terror"—that dismembered, ghostly hand working in and out of the picture—enthralling, yet piques the curiosity of every one.

Ben Wilson **Neva Gerber**

Jos. Girard

Directed by Stuart Paton from the book by

Eustace Hale Ball

"The Voice on the Wire" is a wonderful money-maker. It has made a lot of money for Exhibitors—it will make a lot more money for Exhibitors who have never run it. BOOK IT. Get the big ad book that shows you how to put this story over in your theatre with ads, teasers, stunts, posters and other advertising helps. Book "The Voice on the Wire" through any Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 B'way, N. Y.

"THE VOICE ON THE WIRE"

The Thrilling UNIVERSAL Serial

UNIVERSAL

"HER NAUGHTY CHOICE"

"Which?"

JOKER COMEDY.

By WARREN SCHOENE.

Scenario by Tom Gibson.
Produced by Allen Curtis.

CAST.

Lizzie	Gale Henry
Hector	William Franey
The Fox	Milburn Moranti
Pete	Charles Haefli

"And my niece becomes sole proprietor and owner of the Peachville Department Store, and heiress to all my property, if she marries within three months of the date of my death."

Lizzie is reading again the will of her uncle, by which she came into the possession of the only department store in town. Lizzie loves Hector, her assistant in the store, and they have been intending to marry ever since Uncle passed away, but they have always put it off. Now, she turns panic-stricken to the calendar.

"Hector," she shrieks, "only one more day, or we lose Uncle's millions!"

"My goodness, my goodness, my goodness!" mutters Hector, and starts off full-tilt for the minister.

But the Fox has been waiting his opportunity. He has it all framed with Hector to make him think that he committed a crime of the deadliest nature. Now he approaches his victim, shows him the evidence he has collected, and threatens to have him arrested unless he writes a note relinquishing all claim to Lizzie, and saying that he has eloped with another.

The Fox takes the note to Lizzie.

"Oh, the heartless wretch! Oh, I hope she'll turn out to be one of those vampires and scratch his eyes out! Oh, now I lose Uncle's money and everything. Oh, I wish I was dead!"

"Lovely Lizzie," says the foxy Fox. "Why lose the money as well as that villain of whom you are well rid, and who will undoubtedly come to a bad end? Why not marry me, your devoted slave? Say yes, and make me the happiest of men."

Lizzie says yes, and the Fox leaves her to frame a fake marriage with one of his pals for the minister.

With every intention of getting out of town, Hector finds it impossible. He has left the only money he possesses in the ticking of his bed, over the store. Nothing for it, but to return. He sneaks into the store, in deadly fear of capture. He has just time to hide in the ice-box, when the Fox and the fake minister come in. From the chilly interior of the ice-box Hector has to watch another man wedding his Lizzie and her millions.

"Here, here, come across! Don't forget my share. Come through with my cut or——"

Is this the language of a minister? Maybe not, but those are the identical words of the wolf in sheep's clothing, who has just performed the ceremony. One dirty blow from the fist of the Fox puts out his confederate, and the scheming bridegroom locks his pal into the ice-box. Hector's terror attracts the attention of Lizzie. She hauls him out. Explanations follow, and they enlist the aid of Peachville's active police force. The Fox is overcome, and Hector and Lizzie, resolving to take no more chances, beat it for the nearest church.

"The EAGLES' WINGS"

A Thundering Patriotic Message

If you want record-breaking crowds—a drama of tremendous force and thrilling dramatic power—BOOK "THE EAGLE'S WINGS."

Not only has this play been highly commended by officials at Washington, it has also been

Endorsed by 1,500 Chapters of The Daughters of the American Revolution

Any play that can gain such endorsement must be good—it must be unusual—it must have great merit. BOOK IT! Get your local patriotic societies interested. Ask your nearest BLUEBIRD Exchange for full details, or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY NEW YORK

The Big 4

"Liberty" The Patriotic Serial	**Featuring MARIE WALCAMP, direction Jacques Jaccard. It vibrates with speed and thrills as it pounds home a patriotic message that gets under the skin of every fan.**
"The Voice on the Wire" The Mystery Serial	**Featuring Ben Wilson, Neva Gerber, Jos. Girard—direction Stuart Paton. A mystery serial that piques and baffles. Packs a powerful wallop in each installment.**
"The Gray Ghost" The Great Metropolitan Serial	**Featuring Priscilla Dean, Harry Carter, Eddie Polo, Emory Johnson—direction Stuart Paton. Based on "Loot," by Arthur Somers Roche, which had a tremendous following among Saturday Evening Post readers. A gripping story of a mysterious—nervy—and daring crook.**
"The Red Ace" The Trump Serial	**Featuring MARIE WALCAMP, direction Jacques Jaccard. Carries the same star and the same director who made "LIBERTY" the most successful serial issued. The daring—smashing chances which this star take thrill the fans to their heart's core.**

Book Through Any Universal Exchange

Help For The Exhibitor

"MOTHER O' MINE"
Examiner, Los Angeles, Cal.

A unique picture, in that it does not depend upon so-called thrilling scenes, a vicious vampire or denizens of the underworld for its big moments, "Mother o' Mine," a master drama of a mother's devotion, based on the world-famous poem by Rudyard Kipling and starring Rupert Julian and Ruth Clifford.

It has been described as "the sweetest story ever told on screen or stage," which explains in a measure why it does not depend upon the customary elements for its pleasing qualities; instead, it offers real heart interest and genuine pathos.

The strength of a mother's love, her constancy, even under slight and neglect, are depicted in a manner which is bound to win favor with all ages and classes. The photoplay was produced by Rupert Julian at the local Bluebird studios.

"THE GIRL IN THE CHECKERED COAT"
Reviewed by GEORGE ST. GEORGE
Express, Los Angeles, Cal.

Seriously, though, Miss Phillips does excellent work in "The Girl In the Checkered Coat." She has demonstrated again and again that she is a very clever actress and she does so doubly in this picture, for she appears in dual roles. She is quite versatile, too, for her appearance and actions as the pickpocket are very different from those as the poor shop-girl.

It is an interesting picture with a good story. There is plenty of action and it is well played by most of the cast. Likewise it has a rather unlooked-for ending.

"MR. OPP"
News, Chicago, Ill.

A gentle tale of tender human interest is the celluloid unfoldment at the Playhouse this week. It is a comedy that is all sweet pathos, and leaves one the tenderer for having seen it. It's the kind of thing, small-town stuff and a bludery, character man, that always commands fun, but it is mantled here with all pervading sympathy that makes one see the heart beat beneath all the trival activities.

Bluebird has given the simple story masterly treatment. It contains some of the screen's unexcelled character work and it reflects small-town atmosphere with delightful fidelity, using many quaint old characters, but indulging in no caricatures, the weirdity of which ruins many a film.

"THE FLASH-LIGHT"
Reviewed by AGNES SMITH
Telegraph, New York City.

The picture has plenty of real story interest and Ida May Park has made the most of its two strongest points—mystery and suspense. In most cases she shows too little instead of too much of a situation; she has a way of working in tantalizing flashes. The fact that the picture seems to lack variety of action is probably due to the fact that practically all of its scenes were filmed out of doors in the woods. However, the backgrounds are beautiful and attractively photographed.

Dorothy Phillips has the leading role and, of course, plays it beautifully. She is ably supported by William Stowell and Lon Chaney.

REVIEW OF UNIVERSAL PAST RELEASES

GOLD SEAL.

SEPTEMBER—

4—**The Empty Gun**............(3-Reel Drama)
Lon Chaney, Claire McDowell and S. De Grasse.

11—**The Perilous Leap**............(3-R. Railroad Drama)
Helen Gibson-Val Paul.

18—**The Pullman Mystery**............(3-Reel Drama)
Molly Malone, Hayward Mack, Larry Peyton.

IMP.

JULY—

8—*The Girl In the Limousine*............(Drama)
15—*Hatton of Headquarters*............(Drama)

STAR FEATURETTE.

AUGUST—

30—**Hands in the Dark**............(2-R. Drama)
J. W. Kerrigan-Edith Johnson.
and *Old French Towns*............(Short Scenic.)

SEPTEMBER—

6—**A Dream of Egypt**............(2-R. Drama)
Lena Baskette-Betty Schade.

13—Mary Fuller in "To the Highest Bidder" (2-Reel Society Drama)

20—J. Warren Kerrigan in "The Right Man" (2-Reel Drama) with *Edith Johnson.*

BISON.

SEPTEMBER—

8—**The Lure of the Circus**....(2-R. Animal Drama)
Eileen Sedgwick-Fred Church.
and *Sierra Winter Sports*............(Scenic.)

15—Harry Carey in "The Texas Sphinx" (2-Reel Western Dr.) with *Alice Lake.*

22—**The Last of the Night Riders**........(2-R. Drama)
Eileen Sedgwick-Fred Church.

L-KO.

SEPTEMBER—

5—**Backward Sons and Forward Daughters** (2-R. Com.) *Billy Bevan-Lucille Hutton.*

12—**From Cactus to Kale**............(2-R. Comedy)
Gladys Varden, Walter Stephens and Harry Griffith.

19—**A Prairie Chicken**............(2-R. Comedy)
Merta Sterling, Al Forbes, Kathleen Emerson.

BUTTERFLY.

SEPTEMBER—

3—Francis Ford in "Who Was the Other Man" (5 Reels)

10—**The Little Pirate**............(5 Reels)
Little Zoe Rae-Gretchen Lederer.

17—Ben Wilson in "The Spindle of Life" (5 Reels) with *Neva Gerber.*

JOKER.

SEPTEMBER—

8—*A Gale of Verse*............(Comedy)
13—*Short Skirts and Deep Water*............(Comedy)
15—*Nearly a Queen*............(Comedy)
20—*Hawaiian Nuts*............(Comedy)
22—*Circus Sarah*............(Comedy)

NESTOR.

AUGUST—

21—*Move Over*............(Comedy)
28—*The Night Cap*............(Comedy)

SEPTEMBER—

3—*Looking 'Em Over*............(Comedy)
11—*The Boulevard Speed Hounds*............(Comedy)
18—*Welcome Home*............(Comedy)

POWERS.

AUGUST—

18—*Doing His Bit*............(Comic Cart.)
and *Algeria Old and New*............(Scenic)

25—*Colonel Pepper's Mobilized Farm*..(Com. Cart.)
and *The Home Life of the Spider* (Ditmar's Ed.)

UNIVERSAL SPECIAL FEATURE.

AUGUST—

20—**"The Gray Ghost," Ep. 9, "The Pearl Necklace"** (2 Reels) with *Priscilla Dean, Eddie Polo and Emory Johnson.*

27—**"The Gray Ghost," Ep. 10, "The Shadow,"** with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*

SEPTEMBER—

3—**"The Gray Ghost,"** Episode 11, **"The Flaming Meteor"**............(2 Reels)
Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.

10—**"The Gray Ghost,"** Episode 12, **"The Poisoned Ring"**............(2 Reels)
with *Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter.*

17—**"The Gray Ghost,"** Episode 13, **"The Tightening Snare"**............(2 Reels)
with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*

VICTOR.

AUGUST—

24—**A Five-Foot Ruler**............(2-R. Comedy-Drama)
Carter and Flora Parker De Haven.

31—*Scandal Everywhere*............(Comedy)

SEPTEMBER—

7—*The Curse of a Flirting Heart*............(Comedy)
14—*In the Clutches of Milk*............(Comedy)
21—*Marathon Maniacs*............(Comedy)

UNIVERSAL ANIMATED WEEKLY.

AUGUST—

29—*Animated Weekly, Vol. 2, No. 87*............(News)

SEPTEMBER—

5—*Animated Weekly, Vol. 2, No. 88*............(News)
12—*Animated Weekly, Vol. 2, No. 89*............(News)
19—*Animated Weekly, Vol. 2, No. 90*............(News)

UNIVERSAL SCREEN MAGAZINE.

AUGUST—

24—*Universal Screen Magazine. Issue No.* 33.
31—*Universal Screen Magazine. Issue No.* 34.

SEPTEMBER—

7—*Universal Screen Magazine. Issue No.* 35.
14—*Universal Screen Magazine. Issue No.* 36.
21—*Universal Screen Magazine. Issue No.* 37.

UNIVERSAL CURRENT EVENTS.

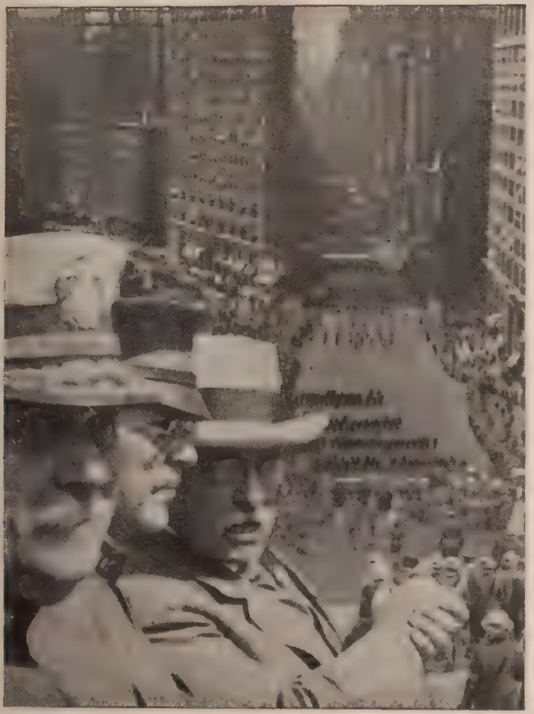
AUGUST—

25—*Universal Current Events.. Issue No.* 15.

SEPTEMBER—

1—*Universal Current Events. Issue No.* 16.
8—*Universal Current Events. Issue No.* 17.
15—*Universal Current Events. Issue No.* 18.
22—*Universal Current Events. Issue No.* 19.

Watch the Crowds!



Whenever the Universal Two-a-Week News Service is shown—even if it is on that dreaded "dull day" the greatest news events of the world, always shown FIRST, gets them in when they wouldn't go to see the finest feature ever released.

UNIVERSAL ANIMATED WEEKLY

"All the world's most important news first" is the slogan that has carried the Universal Animated Weekly so far ahead of competition that there is no comparison in the minds of the moving picture patrons. Its staff of camera correspondents stationed all over the world is greater than those of all competitors combined. YOU REAP THE BENEFIT.

UNIVERSAL CURRENT EVENTS

The great events of the world that are making history are the subjects shown every week in the Universal Current Events. With the Weekly and the Events you are prepared to smother competition in the matter of topical news reviews. A single showing will bring you demands for regular service that you cannot overlook, and that will prove most profitable to you and add to the prestige of your theatre. Remember that you need this—

Two-a Week
News Service

ANY THEATRE THAT IS NOT SHOWING THE UNIVERSAL SCREEN MAGAZINE IS OVERLOOKING A SURE THING. WRITE FOR FULL INFORMATION.

The demand for the "U"-TWICE-A-WEEK-NEWS-SERVICE has prompted us to offer OPEN BOOKINGS. Things have changed in News Weeklies. Time was when the loudest shouter and biggest Trade Paper advertiser got the business. Exhibitors can't be buncoed any more by mere loud talk or lavishness in advertising spaces. Exhibitors have demanded the best news first. The Universal's TWICE-A-WEEK-NEWS-SERVICE is the answer. It is sweeping the country, delighting millions and bringing the crowds to thousands of theatres. It has no competition. There is nothing like it. You can book the TWICE-A-WEEK-NEWS-SERVICE thru any Universal Exchange, or communicate with the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

ANY ONE OF THESE THREE GREAT ONE-REEL FEATURES WILL PACK YOUR HOUSE ON THAT DULL DAY OF THE WEEK. A TRIAL WILL CONVINCE YOU.

Lead the Biggest Trump

and gather in the Coin with

"The RED ACE"

Featuring Marie Walcamp

The two who made "LIBERTY" a remarkable box-office success

Directed by Jacques Jaccard

Who wants mystery plays? Every one of your patrons. Who wants plays with strong dramatic moments—plays of punch—thrills—a sprinkling of romance? YOUR PATRONS. This is why you should BOOK "THE RED ACE." It's

The 16 Weeks Great Surprise Serial

Get in touch with your nearest Universal Exchange now. Ask for the FREE Advertising Campaign Book that shows you how to put this gripping serial over in a stunning way through ads—teasers—stunts—posters—banners—novelties. Simply follow directions and you can put this great serial over in true showman-like manner. Get in touch with your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The MOVING PICTURE WEEKLY

SEPTEMBER 29 1917
VOL. 5 NO. 7

PRICE
10 ¢

The Museum of Modern Art
LIBRARY
Periodical

MARIE WALCAMP
STAR OF
"The RED ACE"
THE UNIVERSAL SERIAL
WHICH STARTS NEXT
WEEK

BLUEBIRD PHOTOPLAYS
present
DOROTHY PHILLIPS
with
WM. STOWELL
in
"BONDAGE"

The Dramatic Story of a Girl
whom Love Set Free.

Directed by Ida May Parks

Book thru your local BLUEBIRD Exchange
or from 1600 Broadway, New York

BLUEBIRD STARS

FRANKLYN FARNUM

CARMEL MYERS

VIOLET MERSEREAU

DOROTHY PHILLIPS

MAE MURRAY

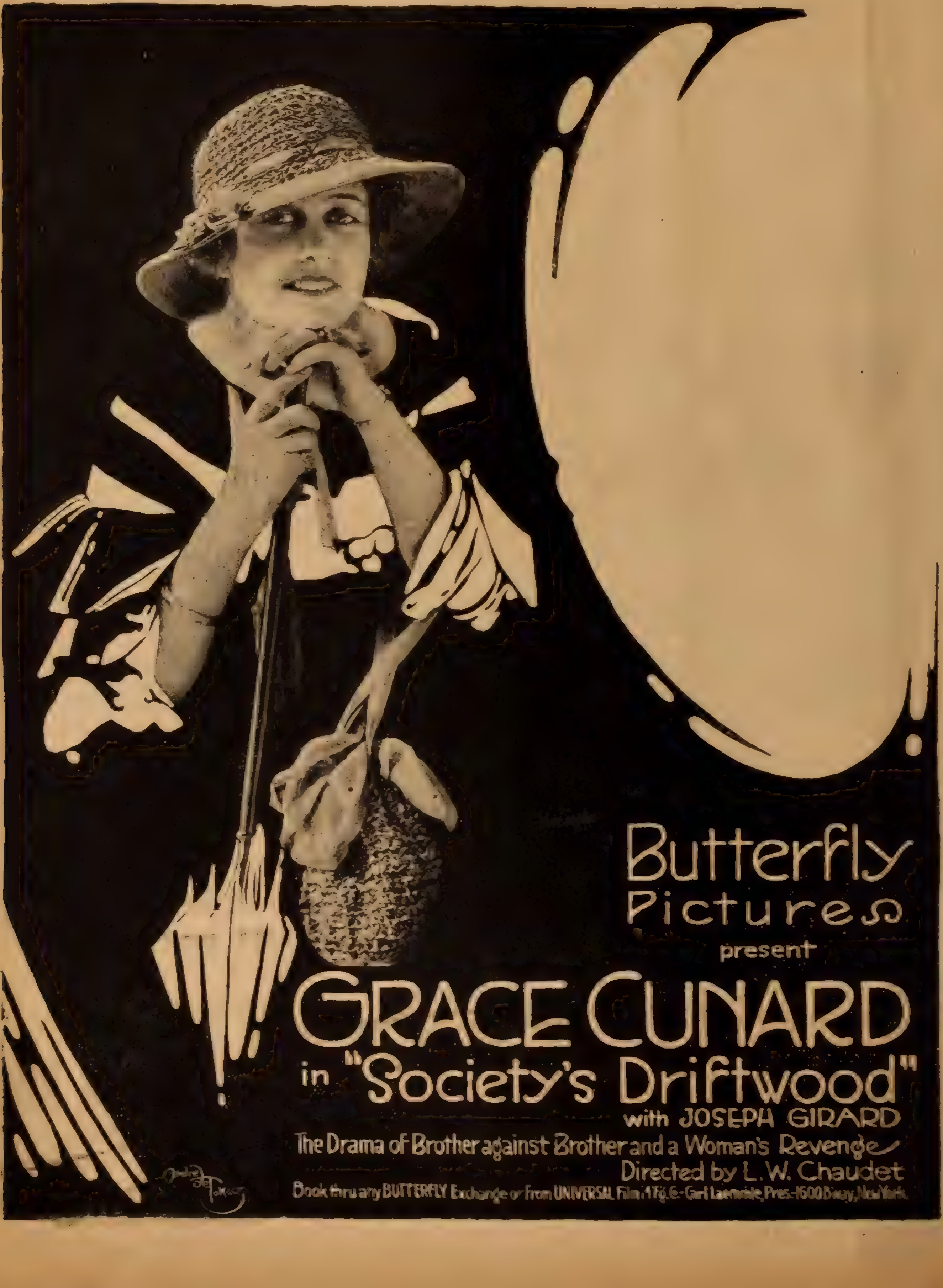
RUTH CLIFFORD

COMING

RUTH CLIFFORD with MONROE SALISBURY in
"THE DESIRE OF THE MOTH"
Directed by Rupert Julian. Story by Eugene Manlove Rhodes

CARMEL MEYERS and KENNETH HARLAN in
"THE LACK OF POWER"
Directed by Harry Solter

MAE MURRAY in
"PRINCESS VIRTUE"
Directed by Robert Leonard



Butterfly Pictures present

GRACE CUNARD

in "Society's Driftwood"

with JOSEPH GIRARD

The Drama of Brother against Brother and a Woman's Revenge

Directed by L. W. Chaudet

Book thru any BUTTERFLY Exchange or from UNIVERSAL Film Mfg. Co.-Carl Laemmle, Pres.-1600 B'way, New York.

The Oriental Death Punch

"The Voice on the Wire" abounds with thrills. The ghostly hand—unattached to a human body—that keeps coming into and out of the picture; the mysterious death punch; the fear of a group of men that they will meet sudden death, makes this story the kind of a mystery play that folks will travel quite a distance to see.

BEN WILSON

NEVA GERBER

JOS. GIRARD

"The Voice on the Wire" keeps your patrons coming for sixteen weeks. It is founded on the novel of the same name by Eustace Hale Ball. It is one of the best paying serials ever released by the Universal—and we have certainly released some big money-makers. BOOK IT! Send for the big ad book that shows you how to put this story over in your locality and play capacity every night that you show an episode. Get in touch with your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Direction
STUART PATON

"THE VOICE ON THE WIRE"

UNIVERSAL

The Thrilling UNIVERSAL Serial

Butterfly Pictures
present

DONNA DREW

with Jos. Girard – in

"'49 – '17"

The Dramatic Story of an Attempt to bring back the Days of '49.
From the Story "The Old West-per Contract," published in the "All Story" Magazine.
Directed by Ruth Ann Baldwin

Book thru any BUTTERFLY Exchange or from UNIVERSAL Film M'f'g. Co., Carl Laemmle, Pres. 1600 B'way, N.Y.

Butterfly Stars

COMING

HARRY CAREY in
"UNDER SENTENCE"

FRANCIS FORD in
"JOHN ERMINE OF THE YELLOWSTONE"
By Frederic Remington

LITTLE ZOE RAE in
"THE CRICKET"

Book thru your nearest Butterfly Exchange, or from Universal Film Mfg. Co., Carl Laemmle, President, "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

"We Are French"

"We Are French" is an exquisite story of the devotion of two friends — living together in a little French village; then comrades through one of the wars; and later one friend takes it upon himself to get true recognition for the other.

Featuring

Rupert Julian
Ella Hall
Kingsley Benedict

Production of Rupert Julian

"We Are French" is a screen version of the popular story of the same name, written by Perley Poore Sheehan and Robert H. Davis. It was formerly called "The Bugler of Algiers." It will stand advertising to the limit and play to capacity because it is just the kind of subject that is close to the heart of each of your patrons. Book it through your local BLUEBIRD Exchange, or

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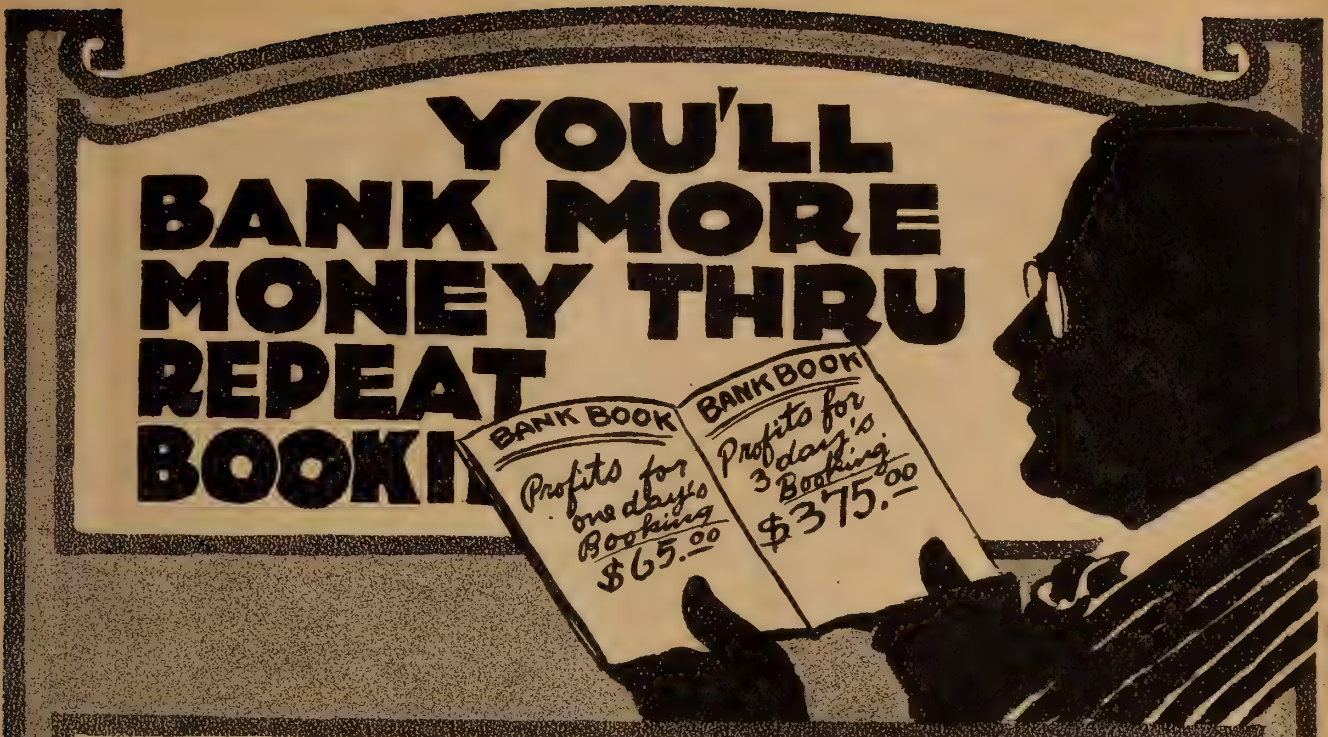
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You'll make more money, because you pay a lower rental charge—you run the play for several days, which enables every one in your neighborhood an opportunity to see your show—you select which days you will show, enabling you to book a strong attraction for your dullest days. Investigate the REPEAT BOOKING PLAN! Get in touch with your nearest BLUEBIRD Exchange and book these winners for a Repeat showing.

Franklyn Farnum - Brownie Vernon
"THE CLEAN-UP"
Direction WM. WORTHINGTON

Rupert Julian - Ruth Clifford
"A KENTUCKY CINDERELLA"
Direction RUPERT JULIAN

Dorothy Phillips - William Stowell
Lon Chaney
"FIRES OF REBELLION"
Direction IDA MAY PARK

BLUEBIRD PHOTOPLAYS, INC.
1600 Broadway, New York.

Scenes from the Butterfly Picture
Donna Drew
in
"'49—'17"

"The Ninth Day"

Gold Seal Military Drama

By
Col. J. E. Brady.

Scenario by Karl R. Coolidge.

Produced by George Marshall.

CAST.

Jerry Burke............**Neal Hart**
Lucy Ashton..**Janet Eastman**
John Ashton.**Richard La Reno**
Manuel Cespedes, **Joe Rickson**
Col. Grayson, **Howard Crampton**
Lieut. Standing....**W. Wayne**

"I CAN'T help it, Mr. Standing. I like you immensely, but I don't love you. I'm awfully sorry," said Lucy.

"Is there any one else, Lucy?"

"That's not a fair question."

The young lieutenant took his disappointment like a man. "Well, anyway, you'll ride with me this afternoon, won't you?"

Lucy consented, and Standing left her just as Jerry Burke came up to the store. Jerry and Lucy were great friends, and he was working hard for a commission, an ambition in which the colonel of the regiment was almost as much interested as Jerry himself. Lucy was the daughter of the proprietor of the general store, and a general favorite, but Burke seemed to have first claim on her attention.

That afternoon she was on her way to meet Standing, riding a new horse which her father had just purchased for her. Something frightened the animal, which bolted, Lucy clinging to its neck. Burke happened to see her, and dashed to her rescue. In the reaction from her fright, she soon found herself in his arms when Standing came upon them. Keenly disappointed as he was, he forced himself to congratulate them heartily.

Manuel Cespedes, a Mexican loiterer about the post, seems to have plenty of money, though no one knows where it comes from. He also is in love with Lucy, boldly desiring her. He soon discovers the state of affairs between Burke and Lucy, and taunts her with marrying a common soldier. He then arranges with Jerry for a private meeting. His proposition is that Jerry shall assist Manuel in getting ammunition into Mexico. Jerry consults with Standing, and when the meeting is to take place, Standing hides in some shrubbery, to bear witness to what is said by the Mexican. Manuel and three other Mexicans arrive and are talking with Jerry when Standing sneezes. One of the Mexicans quickly shoots Standing, while the others overpower Jerry. Manuel tears a button from Jerry's coat and places it in the hand of the unconscious Standing. Then they carry Burke away, leaving Standing in the road.

According to the articles of war of the United States army, an enlisted man who absents himself without leave for ten days is a deserter. Jerry is locked in a hut in the hills and though eight days have passed, no trace has been found of him. Standing is found and taken to the hospital, where the button is discovered. Standing is able to say only "Burke." All conclude that Jerry has deserted after having assaulted Standing, but Lucy will not believe it.

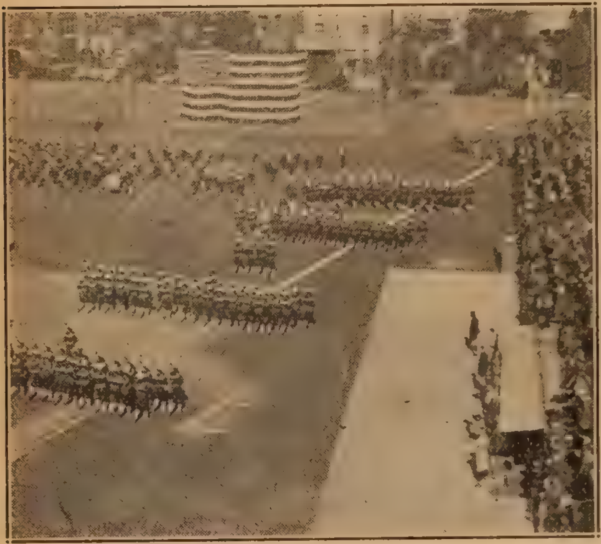
On the ninth day, Jerry learns that the Mexicans intend that every gringo in the region shall die. He is helpless, being closely guarded. The army post is to be blown up that night. Some Mexicans get past the guards with a large box which they claim is full of oranges that Colonel Grayson ordered. They carry the box to the post magazine where the sentry is killed; the box is put under the magazine and the fuse lighted.

At this same time Manuel and two Mexicans go to the store and ask Lucy to show them some shirts. She goes into the storeroom and sees her father slip to the floor, stabbed. Horrified, Lucy quickly slams and locks the door, while the Mexicans try to force it.

Meanwhile, Jerry has accidentally discovered an old rusty knife in the dirty straw on the floor of the hut, and cuts his feet free. When the guard comes to investigate, Jerry plays a wrestler's trick on him and takes his uniform. Then Jerry jumps onto the guard's horse and dashes for the post, arriving in time to snatch the fuse from the magazine. Then he rushes to the store, fearing trouble for Lucy. The door is broken in; Lucy fights with the Mexicans and then breaks away from them, running from the store. Jerry rides up and begins struggling with one of the men while Manuel tries to get a shot at Jerry as he rolls on the floor with the Mexican, but just as he takes aim, one of the troopers shoots him dead.

Lucy's father recovers; Jerry is promised a commission and Standing tells him and Lucy that the doctor says he is well enough at last to act as best man.

SCENES FROM UNIVERSAL CURRENT EVENTS
No. 20



The baseball gods bow to Mars. Chicago Cubs and Cincinnati Reds yield honors to the navy.

Possibility of a Canada to Mexico auto letter service shown by trial trip. Passing through Universal City.

All nations represented at blooded dog show in Chicago. Even the Dachshund receives attention, for he can't help his nationality.

The model komfit kit designed by Mrs. E. D. Fickett and accepted as the standard of the country by the Council of National Defense.

CURRENT EVENTS No. 20.

A Dancing Story of America's Role. —Mlle. Marie Gambarell in novel manner, shows how Miss America will lead Allies to victory.—*Houston, Texas.*

Sub-Titles.—La Belle France and Miss Britain. Poor, exhausted Belgium. Enter, Miss America! Brings new life, hope and resources and puts Belgium on her feet!

Coast Defense League Shows Need For Canada-Mexico Military Highway.—Official R. W. Emerson covers 1,800 miles in 84½ hours with letters from Vancouver and Seattle mayors.

Baseball Bows To Martial Affairs. —Double-header between Cubs and Sox eclipsed by soldiers and sailors' maneuvers.—*Chicago, Ill.*

Sub-Titles.—It was "Matty's Day" —but he let Uncle Sam in on it. Let's greet our friends! Left to right—Vaughn, Toney, Mgr. Mitchel of the Cubs and "The Old Master," Christy Mathewson—"Matty."

Say, Teddy, Here's a Real Anti-Race-Suicide Sister.—Mrs. Buttercup Jersey adds three New Jerseys to her owners' farm map.—*Mabbettsville, N. J.*

Sub-Title.—No dinner bells necessay!

Sea Swans In Regatta Aid Red Cross Fund.—30 and 40-footers race on Long Island Sound so that medicinal needs of our boys will be helped. —*Greenwich, Conn.*

Blue Blood of Dogdom Gather for Annual Show. — Western Specialty Club's exhibitors offer government twenty prize Airdales for war uses. —*Chicago, Ill.*

Eastern Farmers See Steel Farm Mules in Competition For Favor.— Many firms demonstrate motor plows and other devices in and odd free-for-all.—*Plainsboror, N. J.*

Perry, Who Opened Up Japan To the World and the World To Japan Is Honored by Mission.—Baron Ishii lays wreath on grave of American Commodore, who, sixty-three years ago introduced us to each other.— *Newport, R. I.*

A Peep At the World's Greatest "Winger Victory." — Guynemer, French flyer, who has downed sixty Prussian vultures, receives added honors.—*Paris, France.*

Sub-Title.—Again cited for bravery.

Model Komfort Kit Devised By Western Woman Is a Marvel.—Mrs. E. D. Fickett's design wins prize and becomes standard for Council of National Defense.—*Chicago, Ill.*

Sub-Title.—If a fellow needs MORE than this he needs a valet!

Motorcycle Wizards Ready For Uncle Sam.—Score of selected daredevils show stunts that qualify them to out-figure death.—*Los Angeles, Cal.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

"Rainstorms and Brainstorms"

By R. A. DILLON.

JOKER COMEDY.

Produced by Craig Hutchinson.

CAST.

Props	Max Asher
The Strong Man	Kewpie Morgan
His Wife	Gladys Tennyson
The Heavy Legit	Wadsworth Harris

Props turns strong man.

"Who sells the tickets?"
"I do."
"Who leads the orchestra?"
"I do."
"Who manages the curtain?"
"I do."
"Who takes charge of the props?"
"I do."
"Is there anything you don't do?"
"Why, certainly, there is. You give the show—I don't have nothing to do with that."

Max is the versatile individual of varied talents, who adds to his other avocations that of the selling of tickets to the show, and taking them up at the door. He manages this by having just one ticket which he sells at the window of the box office, and then he rushes around to the entrance and takes it up again there.

The "artists" are arriving for the afternoon show. The strong man and his wife appear, and Max shows them to dressing room No. 13. Hubby leaves to test the floor of the stage, while Max in the capacity of porter brings in their trunk. The wife of the strong man is very young and pretty. She is partly disrobed when Max arrives with the baggage, and she retires behind a curtain and begs Max to go before her jealous husband comes. Max is too late, and hearing the strong man coming, he gets into the trunk. The strong man sits down on top of it, and Max, nearly smothered, takes an augur and bit and starts boring for air. Unfortunately he bores the husband instead, and Max is thrown out.

After Max has started the orchestra, he runs around and hauls up the curtain. The two comedians ask him for a prop cane, but he hands them a window weight instead. The comedian beans his partner with it, and the curtain has to be rung down prematurely.

Then comes the strong man's act. He is a faker, and when he pretends to juggle the young man in the air by one hand, the boy is really supported by wires, which are manipulated by Max. A fly lights on Max's nose, which causes him to let go of the wires with disastrous consequences to the act. The Heavy from the Legit comes next, and Max has to work the Wind and Storm machine for him. The actor demands more and more wind, until Max starts the cyclone machine. Then everything is blown out of the theatre, including the audience.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 40

The Travels of a Check is the first subject of the Screen Magazine, Issue No. 40. These slips of paper play an important part in our daily economic and domestic life, and sometimes travel through dozens of hands and thousands of miles. Some of these are illustrated.

Making Maple Syrup is a subject which makes our mouths water. The real thing is made from the sap of the hard maple tree. We see the process from the tapping of the tree to the sampling of the syrup by a delighted small boy.

Scenes in the Cincinnati Museum of Art come next. Reproductions of some of the greatest masterpieces of sculpture, from the ancient Greek to the modern Italian, are shown.

American fashions have received a great impetus since the war. Some fashions created in our country are illustrated in the Screen Magazine. Madame Haverstick, one of the foremost dressmakers of the country, creates dresses before our eyes, Mme. Desiree Lubowska, the dancer, posing while morning, afternoon and evening gowns are draped upon her.

A Miracle in Mud by the Screen Magazine's sculptor, Willie Hopkins, completes the reel. It is called "His Pipe Dream."

"The Run of the Yellow Mail" is the title of a three-reel Universal railroad drama in which Helen Gibson plays the featured role. Val Paul plays opposite. Others in the cast are Buck Connors, G. Raymond Nye and Wadsworth Harris. The story was written by Frank H. Spearman.

VIOLET MACMILLAN IN

BUT you can't support the baby. It's absurd to think that you can. I must send both of you to the Home. There is nothing else to be done, so there is no use in your crying about it."

Protests on Nancy's part did not budge this decision one inch. The representative of the Children's Aid Society did not see two forlorn little orphans before her—she saw a "case."

At the Home, Nancy was separated from her baby sister, and life looked very bitter.

One day the baby is adopted by a wealthy Mrs. Walsh. Mrs. Walsh soon tires of the child, but her husband comes to love Ellen through pity. The matron of the Home refuses to tell Nancy where the baby is, fearing that she might trouble Mrs. Walsh.

When the judge of the Children's Court says she cannot see her sister unless those adopting the child give permission, Nancy gives up in despair. She throws herself onto a bench in front of Chester Noble, a law student, who instantly sympathizes with her and never entirely forgets about her.

Later Nancy is adopted by a Mrs. Wicks, the mother of several children and a slovenly, ill-tempered woman. While furtively looking through some old magazines, Nancy sees a picture of Mrs. Walsh and her newly adopted daughter Ellen. That evening she reads of a girl dressing as a boy and thus escaping. That night Nancy cuts off her hair and, clothes in a ragged boy's suit, slips away.

The matron of the Home is immediately informed of Nancy's disappearance; her description is given in the newspaper advertisement. Nancy finds her way to the Walsh home and, sneaking into the garden, sees Ellen. She cannot resist the little outstretched arms, and snatching Ellen she hurries down the road. She wraps the child in some clothes so that she looks like a sack, and manages to get a ride in a wagon. Stopping on the road near a wooded spot and a stream, she sees the camp of Bill Harley and his wife and son. The baby cries; Nancy staggers into the camp where Mrs. Harley cares for the child and the boy is delighted to find a companion. The next day the boy

Butterfly Picture

CAST.

Nancy Grimm	Violet MacMillan
Ellen	Barbara Conley
Chester Noble	P. L. Pembroke
Mrs. Harvey	A. E. Witting
Mr. Wicks	Charles Hill Mailes
Mrs. Walsh	Gertrude Aster
Mr. Noble	L. M. Wells
Jake Beal	Sherman Bainbridge

Scenario by C. J. Wilson, Jr.
Produced by Eugene Moore.

"THE GIRL WHO WON OUT"

By

Judge Willis Brown

and Nancy go fishing and see some hoboes steal an auto. While the boy rushes to tell the owners of the car of the theft, Nancy springs onto the the trunk rack and punctures the tire. The two rescuers receive ten dollars each as a reward, but the boy gives his money to Nancy.

Near the city, Nancy leaves her friends and stops at the first rooming-house, where she rents a room from an unkempt landlady, saying that their sister is coming for them soon. To avert suspicion, Nancy fixes up a dummy in the boy's clothes and then, dressed in her own girl's clothes, she climbs from the window and makes the landlady think that she is the sister, the twin of the brother. But the landlady becomes suspicious when she reads of the kidnapping of Millionaire Walsh's adopted child and informs the matron of the Home. Nancy gets a glimpse of the matron and her agent; she rushes wildly to the room

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are very poor, and think little Ellen would bring cheer to their humble home.

Nancy runs into Chester Noble, who recognizes her face, but is unable to place her. She immediately claims his once-promised aid and discloses her identity. Chester takes her to the office of his uncle, a prominent lawyer, and there they plan to help her and Ellen. The case is taken to the home of Chester's parents, in the South, where she wins her way into their hearts with them. Chester has borrowed a thousand dollars from his father and in order to find Ellen, whose whereabouts the matron refuses to tell him, sends for Jake Beal, whom he instructs to tell

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but when she also asks for Ellen, the bully refuses to give her up and nothing can be done. But when Ellen holds out her arms to Nancy and cries, the timid wife insists that the baby be given up. So the children are re-united.

One Hundred Bluebirds

The most consistent performance in the history of pictures!

IN One Hundred Weeks the Bluebird has released one hundred feature pictures of five reels each. Only two of these, according to letters from exhibitors and exchanges, have fallen below the high standard set by the Bluebird. These two are described as "mediocre"—and the other ninety-eight "great." What other concern in the entire picture business has established anything like this record for almost absolute consistency? Do you realize that it is simply amazing? And do you realize that it is the most remarkable insurance the exhibitors of the world can possibly buy?

1 Jeanne Dore
2 Secret Love
3 Undine
4 Hop, The Devil's Brew
5 The Wrong Door
6 The Grip of Jealousy
7 Rupert of Hentzau
8 The Strength of the Weak
9 The Yaqui
10 The Flirt
11 Tangled Hearts
12 John Needham's Double
13 The Great Problem
14 The Gay Lord Waring
15 The Crippled Hand
16 The Gilded Spider
17 Elusive Isabel
18 A Son of the Immortals

19 Naked Hearts
20 The Eye of God
21 Bobbie of the Ballet
22 The Three Godfathers
23 Shoes
24 Broken Fet [illegible]
25 The Lov [illegible]
26 The G [illegible]
27 The [illegible]
28 T [illegible]
29 [illegible]
30 [illegible]
31 [illegible]
32 [illegible]
33 [illegible]
34 [illegible]
35 [illegible]

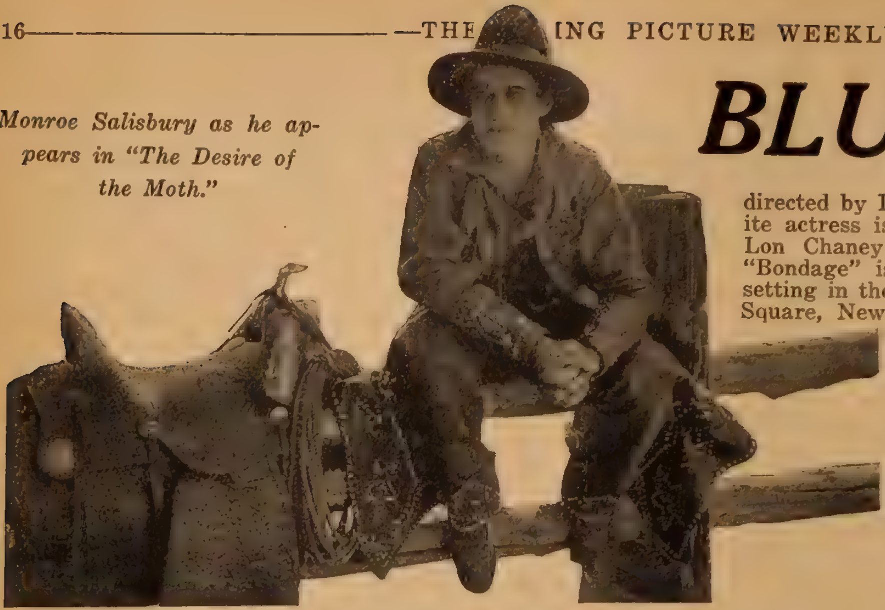
36 Evil Women Do
37 Wanted—A Home
38 The Chalice of Sorrow
39 The Social Buccaneer
[illegible] Never Dies
[illegible] the Rain-

Ninety-eight per cent. Great

What other concern has shown even a 75% efficiency?

CAN You, Mr. Exhibitor, possibly find a safer or saner thing to do than to begin at the beginning and book every single one of these sure-fire successes if you have not already had them? Is there any earthly use in taking chances on any other brand of pictures when the Bluebird is within easy reach of you and has set a new mark for all producers to aim at? Or could you possibly protect your future in any better way than by signing up now for the next fifty or one hundred Bluebirds? When we started in business one hundred weeks ago we could only deal in promises. We've made good 98 per cent. That's all.

51 Black Orchids
52 Piper's Price
53 Her Soul's Inspiration
54 God's Crucible
55 The Devil's Pay Day
56 The Mysterious Mrs. M.
57 The Reward of the Faithless
58 The Man Who Took a Chance
59 The Saintly Sinner
60 The Boy Girl
61 Hell Morgan's Girl
62 Mutiny
63 Polly Redhead
64 The Gilt Girl
65 Susan's Gentleman
66 The Pulse of Life
67 A Jewel in Pawn
68 The Girl in the Checkered Coat
69 The Clock
70 Little Miss Nobody
71 Treason
72 The Flashlight
73 Southern Justice
74 Bringing Home Father
74 A Doll's House
76 The Little Orphan
77 A Kentucky Cinderella
78 The Fires of Rebellion
79 The Car of Chance
80 The Greater Law
81 The Rescue
82 The Little Terror
83 The Clean-Up
84 The Show-Down
85 Mr. Opp
86 The Charmer
87 Triumph
88 Mother O' Mine
89 A Stormy Knight
90 Mysterious Mr. Tiller
91 Flirting with Death
92 The Spotted Lily
93 Anything Once
94 Bondage
95 The Desire of the Moth
96 The Man Trap
97 The Lash of Power
98 Princess Virtue
99 The Girl by the Roadside
100 The Winged Mystery



Monroe Salisbury as he appears in "The Desire of the Moth."

BLUEBIRDS

NEW BLUEBIRD LEAD.

WHEN Eugene Manlove Rhodes' Saturday Evening Post story, "The Desire of the Moth" is thrown on the screen, Bluebird audiences in hundreds of theatres will make the acquaintance of a new leading man for dainty Ruth Clifford. Monroe Salisbury is his name, and he has made a couple of reputations for himself already on the legitimate stage and on the screen. To mention some of the things with which he has been associated is to mention some of the most successful screen productions. He played with Dustin Farnum in the Lasky version of "The Squaw Man," and had the lead opposite Marguerite Clark in "The Goose Girl," one of her early successes. His most recent screen characterization was "Alessandro," the leading role in the multiple reel film version of "Ramona." He also made a hit in "The Eye of the World," and with George Beban.

On the speaking stage Salisbury has been associated with many distinguished actors and actresses, including the late Richard Mansfield, also May Fiske, Kathryn Kidder, Nance O'Neill and John Drew. Salisbury was with Klaw and Erlanger for two years, during which time he played one of the principal roles in the elaborate production of "The Prince of India." Bluebird's new leading man is a nephew of the later Monroe Salisbury, the racing man, who was called "King of the Turf," and who owned and bred many famous trotting and pacing horses.

The coming Bluebird in which he will appear is a Rupert Julian production, in which the distinguished director himself takes one of his typical character parts. It is a foregone conclusion that Monroe Salisbury will make a hit with the Bluebird patrons, as he possesses ideal qualifications for the screen. His second Bluebird is already completed, another Julian production, called "The Savage," in which he has the role of a French-Canadian half-breed.

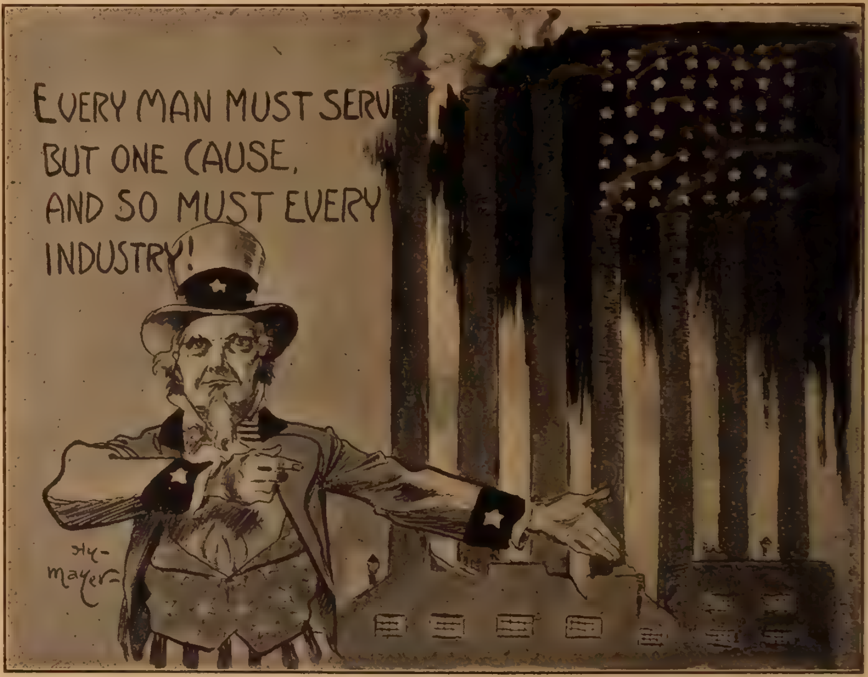
BLUEBIRDS ON THE WING.

COMING Bluebirds cast their shadows before them, and among them we are waiting for Dorothy Phillips' latest release, called "Bondage," which was directed by Ida May Park, and in which the favorite actress is again supported by William Stowell. Lon Chaney is absent from the cast this time. "Bondage" is an intensely dramatic story with a setting in the famous artists' colony of Washington Square, New York. The story was suggested by Edna Kenton and prepared for the screen by Miss Park, which makes "Bondage" an entirely feminine creation, with one of the most attractive of all women stars in the leading role. Dorothy Phillips wears some remarkable gowns in this production, one of which is a late model from the Paris openings, a taffeta evening frock, with the skirt arranged in—whisper it!—trousers!

"The Desire of the Moth," in which Ruth Clifford is starred, supported for the first time by Monroe Salisbury, her new leading man, in a production by Rupert Julian, follows "Bondage." Julian himself interprets one of the leading roles.

After that comes a "crook" story, with Herbert Rawlinson the hero of the smashing Jewel production "Come Through," in the leading role. It bears the temporary title of "The "Drag-Net," and is the story of a young reporter involved in a big political scandal and sentenced to twenty years hard labor. His escape and subsequent adventures furnish a feast

(*Continued on page* 38)



Effect reached when chimneys become darker as night sets in, forming the the stripes of the flag. Striking drawing by Hy. Mayer for the Universal Animated Weekly.

Butterflies

I take Pleasure in Announcing the following Features
J. HIRT.

THE new Butterflies have been scheduled until well into November, and promise much for the patrons of these splendid features. First on the list is the version of William A. Cook's story in the Argosy Magazine, which was called "The Old West Per Contract," and which will be seen on the screen under the arresting title of "'49-'17." It was produced by Ruth Ann Baldwin, one of the cleverest women in the game, and features Donna Drew, the new Butterfly star, supported by Leo Pierson, Joe Girard and a large cast.

Following this, comes "Society's Driftwood," a story of a woman's revenge, written by Harvey Gates, and produced by Louis Chaudet, with Grace Cunard as the star. She appears as a fortune-teller with a country circus, who puts up with the discomforts of such a career for the sake of her consumptive brother, whom she hopes to benefit by the outdoor life. A purse is stolen and she is accused of taking it. Condemned by a callous judge, her brother takes the blame. She goes to the judge to plead that prison will be his death, but he has her arrested and run out of town for annoying him. For four years she schemes for her revenge, which is complete and satisfying when it comes. This strong story is well interpreted by the fine cast which was assembled for it, including Joe Girard as the judge, Charles West as his brother, and William Musgrove as the consumptive.

Another Harry Carey Butterfly, directed by Jack Ford, is the picture for October 29th. This story was written by George Hively, and Molly Malone plays opposite Carey, so that the entire combination that put over "Straight Shooting" with such a punch is again together in another Butterfly. Carey has his favorite role of "Cheyenne Harry," and the theme of the story is that a man cannot be all bad as long as he cares for his mother. Cheyenne has led her to think that he is a happy and prosperous ranch-owner. In reality he is a hunted fugitive. At last he is accused of murder, and on the very gallows word comes from his mother that she is arriving that day to visit him. The sentimental cowboys give him a reprieve during her visit, but when he returns to prison it is discovered that he did not commit the crime. Molly Malone has the role of the daughter of the real owner of the ranch, who lends his entire possessions, including his daughter, to Cheyenne in order that his mother may not be undeceived. This is a picture that is certain to get over.

After that comes a screen version of the famous play by Frederick Remington, the man who understood the American Indian as no one else has done. It is called by the original title of "John Ermine of Yellowstone," and was produced by Francis Ford, who plays the principal role, supported by many real redmen and women from the Indian colony, comprising more than fifty individuals, which is maintained at Universal City. Some of these natives are famous characters, and among them is Dark Cloud, the model who posed for Remington for more than nineteen years as the ideal redman of America.

After this strong drama comes a great contrast. This is another Little Zoe Rae Butterfly, in which the baby star is again directed by Elsie Jane Wilson, who produced "The Little Pirate." "The Cricket" is the attractive title of the coming feature, and the story was written by E. J. Clawson. Baby Zoe, who plays two roles in the picture, is supported by a cast including Gretchen Lederer, Fred Ward, Harry Holden, Winter Hall, George Hupp, Hal Cooley and Rene Rogers. She is the daughter of a music teacher, and she gets an opportunity to play the Princess in a Christmas pantomime. Of course, Zoe acquits herself as one born to the footlights, and makes a hit. Three bachelors, in unimportant positions in the theatre, fall in love with her, and when her mother dies they take her to live with them. Later Zoe plays her own little daughter, and is perfectly irresistible in both roles.

The last Butterfly scheduled for the present is "The Bumble-Bee," which

(*Continued on page* 38)

George Marshall, director of "The Bumble Bee," talking over a scene with Neal Hart and Vivian Rich.

Scene from "Bondage," coming Bluebird Photoplay.

Lovely Frocks Worn By Dorothy Phillips

DOROTHY PHILLIPS has fairly outdone herself in furnishing beautiful costumes for the coming Bluebird Photoplay, "Bondage," in which she was directed by Ida May Park. Miss Phillips is at all times a well-dressed little lady, and devotes a great deal of time and much more money to the selection of frocks for her Bluebird pictures; but in "Bondage" she felt that the story demanded a special effort, and so she invested in a series of gowns which will cause the women in her audience to open their eyes very wide. The one in the cut is an evening dress of black tulle and spangles, over which is worn a magnificent evening cloak of the new shade of red, with an interesting printed lining, and a huge gray fur collad. Another gown is the new "trousered" evening frock which was a feature of the August Paris openings. This is in soft orchid-colored taffeta, with exquisite French flowers in pastel colors as the only trimming. The corsage is swathed around the form, and the skirt forms veritable Turkish trousers, out of which her silver slippers, laced high on the ankle, appear with great effect. Miss Phillips also wears a silver ribbon in her hair. Another striking costume is a white tailor suit, with narrow skirt and flaring coat, worn with white furs and a small white feather turban. Still another is of gray chiffon and silver lace, in a sort of coat-effect, which is very new and becoming. Miss Phillips declared that she spends every spare moment at the dressmakers, and when we see the clothes she has provided for "Bondage," it is quite possible to believe that there is no exaggeration in her statement.

United States Sailors Assist Director Baldwin

WILL the Navy Department send her a bill for the services rendered? That is the question which has been bothering Director Ruth Ann Baldwin ever since she completed her Butterfly picture, "'49-'17," which is the next picture of this brand scheduled for release. Miss Baldwin took her company, which includes Donna Drew as star, Leo Pierson, Joe Girard and Jean Hersholt, to the exposition grounds at San Diego, planning to spend two days in filming scenes for her production. When she reached the grounds and set up her cameras she attracted the attention of several hundred United States sailors from the neighboring training station, who were enjoying a day's outing at the site of the Panama-California International Exposition. The jackies had never seen a photoplay in the making, and they became intensely interested. The cut shows them as spectators of a love-scene between Pierson and Miss Drew.

"Want any help?" several of them asked the director.

"Well," she answered, "presently we have to move a lot of props around the grounds, and if you'll help us we won't have to wait for outside assistance."

When the time came for shifting the props the sailors worked so well, that, on the completion of the day's work, Miss Baldwin found that their assistance had enabled her to finish all the scenes scheduled for two days, in one day, and that she and the company could return to Universal City that night. But now she is wondering if the Navy Department has any claim on her for the services of its boys.

Scene during the making of "'49-'17" at San Diego Fair Grounds with U. S. sailors as spectators.

"THE GRAY GHOST," Episode 16

"OUT OF THE PAST"

CLOSING chapter of serial adapted and produced by Stuart Paton from "Loot" by Arthur Somers Roche, featuring Priscilla Dean, Eddie Polo and Harry Carter.

"WHOEVER gets this knife may use it!" were the closing words of the 15th chapter, as The Ghost and Hildreth prepared for mortal combat behind locked doors.

A few minutes later The Ghost staggered out, bleeding, and Morn Light gave a cry, for she thought that Hildreth had been killed. She rushes to the door, and sees him lying there, but he has only fainted and quickly revives. The Ghost is attended by his men, and it is seen that he can live but a short time. Suddenly he enters, apparently as well as ever.

"We have been tricked!" cries Morn Light.

Just then the police and Marco rush in. They take the wounded Ghost and his men in charge, and then enter the small room. The Ghost confronts them with drawn revolver. With a smile he takes the necklace from his pocket and hands it to Morn Light. Then he staggers and drops into unconsciousness as in the other room the Ghost faints.

"My power is gone!" he cries. He then explains that he and his brother are twins. Years before he had stolen Morn Light from Carlow and brought her up. His brother had fallen in love with her, and he, fearing that his revenge would be thwarted, got his brother under his influence, forcing him to commit all sorts of crimes. Now that his brother is dying, his power is gone, and he collapses.

At last Morn Light comes into her own, and she and Hildreth plan to marry on the spot and carry the necklace back to her father, guarded by Marco.

COSTLY SET OF "GRAY GHOST" WRECKED IN SPIRITED SCRAP.

NEARLY every "picture fan" thruout the country has seen, by this time, the elaborate stage setting representing the house of mystery in the Universal serial, "The Gray Ghost."

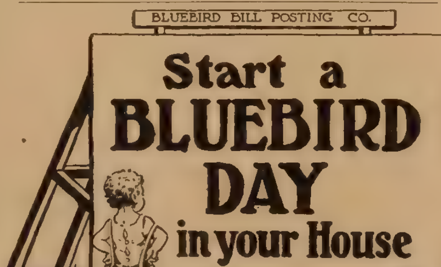
This magnificent set, which appears in nearly every episode up to the fourteenth, was wrecked for the serial during one of the most thrilling and realistic battles ever staged for motion pictures. Tables and chairs overturned and hurled thru the air, statuary toppled from its pedestals—hardly a piece of furniture or fixture remained unbroken when Director Stuart Paton finally called a halt.

Eddie Polo, the athletic picture star who is playing one of the featured roles in the serial, led a band of twenty policemen in a vigorous scrap with The Gray Ghost and his henchmen. No "movie cops" were Polo's followers, but genuine policemen from the central office of Los Angeles. The systematic and deliberate manner in which they battered down the heavy doors of the house and went into action against the crooks inside plainly showed years of training and experience.

Nor was it a "tame" fight—policemen and actors both are agreed upon that. The participants in the encounter fairly abounded with split knuckles, black eyes and battered noses when it was all over.

The most spectacular bit of the whole affair was an encounter between Polo and one of the crooks who leaped upon him from the head of the broad staircase. Polo caught his assailant in mid-air, balance him a moment above his head and hurled him through a near-by window. The human projectile took sash, glass and all with him as he went through.

Verily, 'twas some scrap, but every one rejoiced at the results when the scene was run on the screen the next day, every one but the property man, for he had to account for the damage that had been wrought.



Kathryne Young.

KATHRYNE YOUNG, whose unsuspicious countenance adorns this page is the official vampire of the L-Ko Motion Picture Kompany. Every company has to have a vampire, and Miss Young was drafted from a musical comedy show on the Coast after a number of aspiring vamps had fallen down on the job. It is a right hard thing to be a successful vampire, but Kathryne gets by better than ninety-nine per cent. of the maliciously inclined sirens of the screen. Her latest exhibition of vamping occurs in "The Nurse of an Aching Heart", which is the current L-Ko release.

EDDIE BARRY is having a little run all of his own. He made a distinct hit when his first picture, "Street Cars and Carbuncles" was released. Now he is coming along in two others, and their advent is awaited with considerable interest through the fact that he appears in them. These two pictures are "The Nurse of an Aching Heart" and "Vamping Reuben's Millions," which is released the following week. Barry has had a good deal of experience in the moving picture business, having served with the Nestor, Joker, Keystone, Christy and L-Ko Komedy companies.

MERTA STERLING'S next release will be entitled "Fat and Furious," and was directed by Vin Moore. Al Forbes is the principal support.

"THE NURSE OF AN ACHING HEART"

L—KO KOMEDY in two reels. Directed by Archie Mayo, under the supervision of J. G. Blystone.

(*Copyright* 1917, *L-Ko Motion Picture Kompany*)

CAST.

Mr. Winkledinkle	**Eddie Barry**
Doctor Bones	**Bob Mackenzie**
Nurse Eva	**Eva Novak**
The Cop	**Chester Ryckman**

THE patients of Doctor Bones' hospital are out airing in the park in charge of their nurses. Nurse Eva with the beautiful black eyes is in attendance on an old man, with his foot tied up. Mr. Winkledinkle, a typical park Johnnie, is resting on the grass when he catches sight of Eva. He strolls over and begins a charming flirtation with her. The cop, whose duty it is to look after the morals of the park, observes their flirtation.

Doctor Bones, reading the latest authority on "How to Cut Into Patients' Bank Accounts," comes out into the park. He also sees the flirtation, and makes straight for the bench.

"How dare you neglect your patient to flirt with this unworthy object?" he demands of Eva.

"Sir, you will nurse a black eye for flirting with a black-eyed nurse," he threatens Winkledinkle.

Winkledinkle is not going to take such language from any one, so he and the doctor start a scrap, in which the old man in the wheeled chair takes an active part, quite against his will. Finally his chair gets a push and starts off down the hill. The Doctor steps on his bandage, which begins to unroll, and Winkledinkle, the old man and Doctor Bones all fall into the lake in one heap. Eva and the cop rush to pull them out. They drag out the patient, and take him to the hospital, the doctor following, while Winkledinkle is left to shift for himself. As he sees the lovely nurse disappearing into the building, he says:

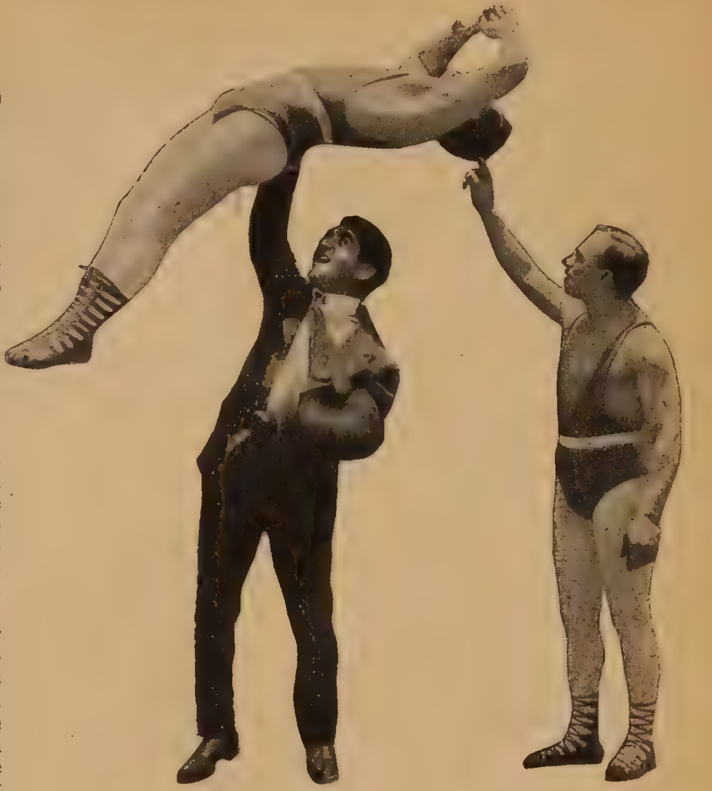
"I'll get into the hospital if I die in the attempt."

He proceeds to throw a fit in front of the entrance, but the passersby take it for an entertainment and tip him for his efforts. Then he climbs up the fire escape. The Doctor and the Cop see him through the window, and the Doctor leans out and beans him with a large bottle. Winkledinkle falls, but is not hurt. A safe is being hoisted into the building. Winkledinkle goes and stands hopefully under it. His patience is rewarded, the rope breaks, and the safe falls on top of him, but his head goes right through it and he is not hurt. Then, desperate, he goes out and stands in the path of an automobile, which swerves just as it comes to him. But before he can recover from his disappointment a Ford hits him in the rear, and he has his heart's desire. He is carried into the ward in which Eva is nurse, and she devotes her entire attention to him.

The Doctor sees him, and remembering his wetting in the park lake, determines on revenge. Eva protects Winkledinkle, hiding him under the bed. The Doctor gets the Cop instead, and beans him. Then Winkledinkle steals his uniform, in which to make his escape. The Janitor, however, sees and tells on him. He revives the Cop with "Feel Good" powder, and he runs out of the ward. He meets Winkledinkle and forces him to change with him. The Doctor has been told that the man he wants is wearing the uniform of the cop, so he beans the unfortunate policeman once more.

Winkledinkle rushes into the ward, throws a patient out of his bed, and hides in it. He has chosen the bed of a man who is just about to be taken to the operating room. But he discovers it in time, and seizing Eva, he raises a sail on the operating table and sails off down the hill. The entire hospital force runs after him, all the nurses with their patients in wheeled chairs. Eva and Winkledinkle sail for the docks, and just managed to make a steamer as she is putting out to sea. From the rail they wave farewell to Doctor Bones and his establishment.

Winding Up "The Gray Ghost"



THE GRAY GHOST" is just about to meet his just deserts, the hero and heroine to be united in the bonds of matrimony, virtue rewarded and vice punished, and Eddie Polo to take a short rest from his strenuous service. He had a visit, the other day, from some friends and pupils of the days when he was an athletic instructor of reputation. Polo began his career, as we all know, as a circus performer, but later he took up the profession of instructor, and had charge of Y. M. C. A. gymnasiums and athletic clubs in different parts of the country.

Among his pupils are many who have since won fame. Two of them appeared as visitors at Universal City the other day, and immediately looked up Polo, whose record they knew from his work in Universal serials. They are the Azard Brothers, and more than ten years ago Polo laid the foundation of their athletic training at the Boston Y. M. C. A. They are now among the best of vaudeville acrobats, and they assert that much of their success is due to the training they received from Eddie.

Just to show that he has not permitted himself to grow "soft," and that playing the Universal serials is a profession in which a man earns his salary, Polo put the boys through their old stunts, taking an active part himself. Among other things he discovered that he is still able to raise the larger of the two brothers, who tips the beam at 220 pounds, above his head with one hand and balance him there for longer than a minute. That he has kept himself in such condition explains how it is that Polo is able to do feats of strength and skill daily in front of the camera which would be impossible for the ordinary athlete.

A scene in which one man fights great numbers of opponents is always certain to thrill an audience. This is the sort of business that Polo fairly revels in. He has had several such encounters in "The Gray Ghost," and they never fail to get over. In the thick of things some of the men get very much excited, and real injuries occasionally result. It is hard to arrange that six men shall fall bodily upon one, and still make sure that the one shall come out of it without a scratch. But Polo has so far managed to survive. An exploit of his in the fifteenth episode was climbing up the inside of an elevator shaft, down which he had been thrown by the Gray Ghost and his men. Of course he did not really fall as many stories as were led to believe, but the drop he took was quite sufficient to appal most people, and he landed without any mattress or cushions to break the fall, either.

It is in these later episodes that Gypsy Hart has been coming into her own. She plays the maid Cecelia, and we saw her in the early chapters as Morn Light's attendant. She is wildly in love with the Gray Ghost and furiously jealous of his regard for the actress. She is the only one who knows the secret way in which the arch-criminal can be killed, and she does not hesitate to try to inflict death upon him, herself. His men circumvent her efforts and until the very last chapter we shall not know what ultimately becomes of her. Gypsy is shown in the cut in consultation with the director, Stuart Paton. In her hand she has the famous necklace, which is the bone of contention all through the sixteen episodes of the serial. She was discovered among the "extra" people at Universal City by Director Rex Ingram, who used her in several of his productions, and finally gave her a lead in the Red Feather picture, "The Flower of Doom." She had had very little stage experience, though she had appeared on the Winter Garden stage in New York, but she had a face which could express anything the director could ask of her and an appearance which held the interest of the spectator. She was chosen on account of her striking mobility of expression to play the difficult role of Cecelia in "The Gray Ghost" and she had acquitted herself nobly.

The story comes to an end just as the new serial starts. Gray fades and turns to Red. A platinum mine takes the place of a fabulously valuable necklace, and the scene changes to the far Northwest of Canada. The Gray Ghost has been immensely successful, and the Red Ace gives promise of being another great hit, for war or no war, the standard of Universal serials must and shall be maintained.

GENERAL SIR WILLIAM WHITE VISITS U CITY.

"TAKE us to Universal City," was the answer made by General Sir William White, one of the heroes of the British army, when asked which of the local attractions he wished to see, shortly after his arrival in Los Angeles.

General White, who is touring the British colonies and the United States for the purpose of accelerating recruiting for the British army, came to Los Angeles in the company of Major C. B. Manchester, who is stationed at San Francisco and who has charge of the recruiting on the Pacific Coast, Lieutenant Colonel Murray of the army of Britain and his son, Lieutenant T. White, who also is attached to the recruiting mission in this country.

A Prince for a Day

Star Featurette in Two Reels

by J. B. Shillingford.

"I wish I had something to do. No one was ever so lonely as I am," says the little Prince to himself.

His Royal Highness, Prince Paul, has never known the real joys of childhood, and is ignored by his father, the King. He is hated by his Uncle, the Duke, for Paul stands between him and the throne, but his aunt, the Princess, is very kind to him and he loves her only of all the court. One day when the Prince is taking his daily ride with the Princess, they stop near the stand of a little flower girl, to have the shoe of one of the horses fixed. The Princess sees Rose Marie and is startled by the resemblance of the little girl to Prince Paul. Paul also sees Rose Marie and catches the flower she throws to him; it is quite a new experience for him. After seeing Rose Marie, Paul cannot put his mind on anything else, and his dancing master is disgusted with his pupil's inattention.

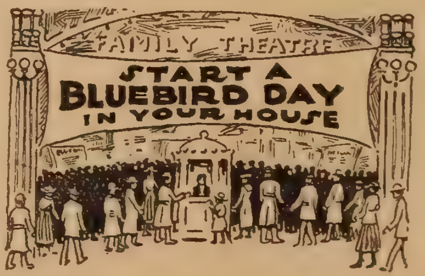
CAST.

Flower Girl	Lena Baskette
Prince Paul	
The King	Fred. Montague
The Princess	Martha Maddox
The Wicked Duke	Al. MacQuarrie
Dancing Master	Nigel Debrullier

Scenario by Nan Blair.
Produced by Marshall Steadman.

While Paul is peering through the palace gates watching some dirty urchins play, the Duke comes upon him. He suggests that if he will be at the postern gate one hour after moon-rise, he, the Duke, will take him on an adventure. Then the Duke makes arrangements with several men in the town inn, and when the Prince comes through the gate a blanket is thrown over his head and he is carried quickly away to a gypsy camp. The gypsies immediately break up camp and begin traveling.

Upon discovering the Prince's disappearance, the King and the whole court are greatly disturbed. The Duke offers to lead the search, but strange rumors have reached the people that the Prince has disappeared, and they rush to the palace gates and demand that the guards bring forth the Prince. Finally the King is told that the people will be quieted no longer. The Princess is present. She remembers the flower-girl and tells the King of her. Men are sent to bring Rose Marie. She is dressed in Paul's clothes and taken before the people, who are now satisfied. The King soon comes to care for her as does the Princess, but the Duke is furious. The dancing master is nonplussed at the Prince's new enthusiasm and ability to dance, for Rose Marie looks so exactly like Paul that no one can tell the difference.



The King's messenger, returning from a distant city, passes by the gypsies' camp and sees Prince Paul, who is very happy in his new environment. The messenger rides to the Palace to inform the King of his discovery and men are immediately sent for Paul, who pleads in vain with them to leave him with the gypsies. Rose Marie now feels that she is no longer needed and steals quietly from the Palace. The Duke sees that he has lost his only chance to become King. Paul sits on the throne, a look of sorrow and longing in his eyes, while Rose Marie returns to her flowers.

THE MOVING PICTURE WEEKLY

A magazine for exhibitors and others interested in films. Published weekly by

Moving Picture Weekly Publishing Co., Inc.

EDITORIAL OFFICES..........1600 Broadway PUBLICATION OFFICES..........409 Pearl Street

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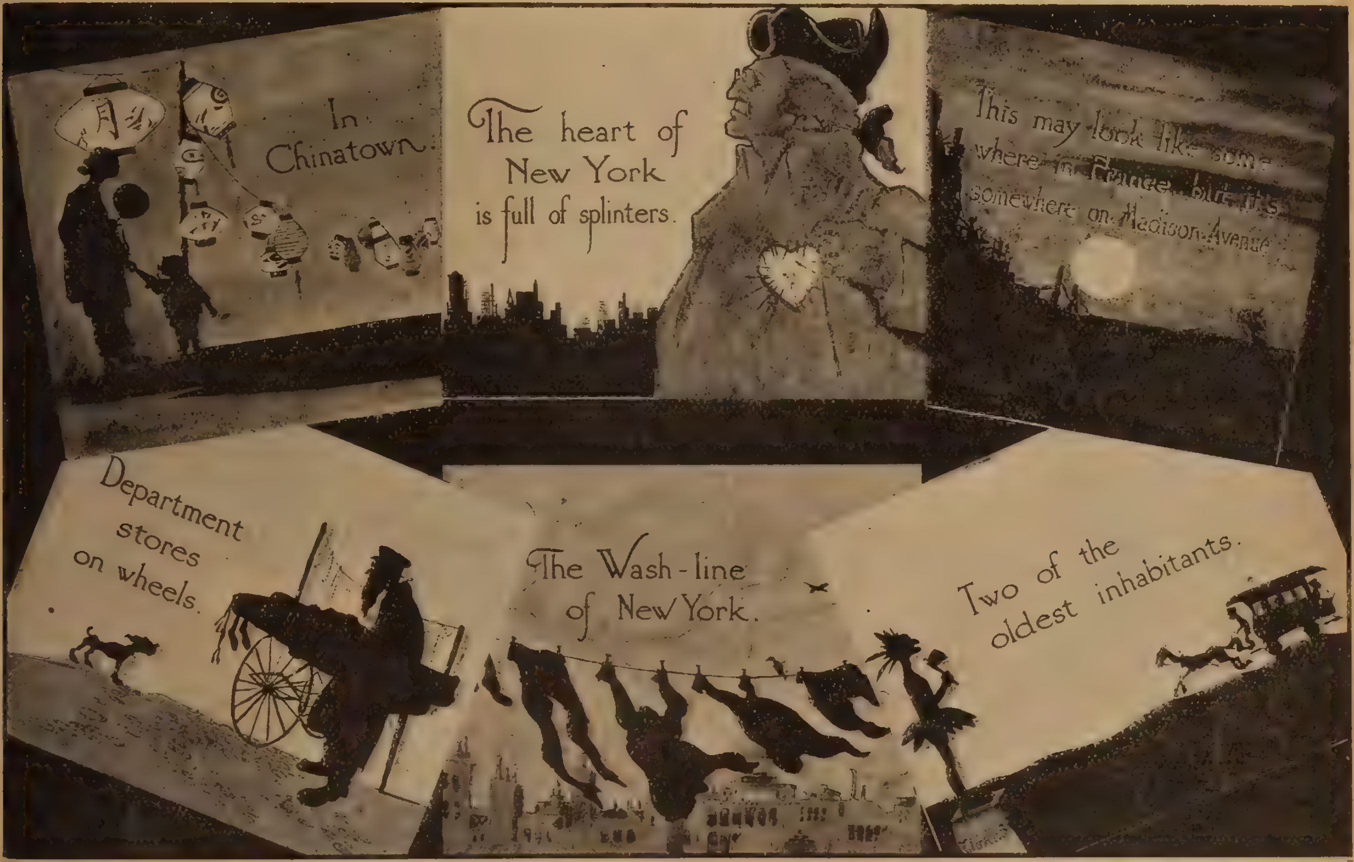
Vol. 5 SEPTEMBER 29, 1917. No. 7

A SPECIAL HY. MAYER RELEASE



In Chinatown.
The heart of New York is full of splinters.
This may look like somewhere in France, but this somewhere on Madison Avenue
Department stores on wheels.
The Wash-line of New York.
Two of the oldest inhabitants.

FROM time to time a unique reel appears among Universal releases, which is known as a Hy Mayer Special. This is a combination of pictures, drawings and clever titles, the work of the world-famous caricaturist whose cartoons add so much to the Animated Weekly. The present one called "Seeing New York With Hy Mayer," and above is a combination of the titles taken from it. It is something quite new for the producer of a film to make his own titles, but in this case Hy Mayer wished this reel to be absolutely his own from beginning to end. His was the original idea; he superintended the taking of the motion pictures to be used for the reel, he drew and animated the cartoons to combine with them, and then, not content with writing the titles, he made them himself, illustrating them with drawings which are as unusual as the rest of the conception.

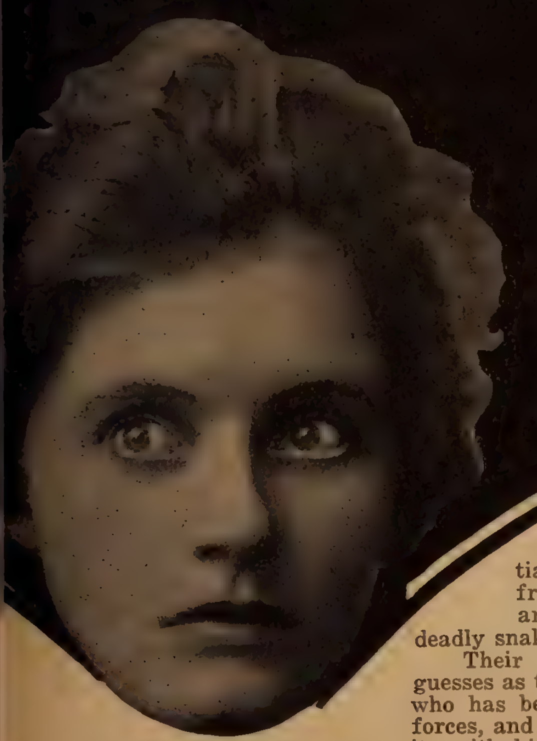
The reel takes us through some of the famous and some of the little known spots of New York City. We see things in a drawing which we think must be inventious of the imagination of the artist, only to have them dissolve into the real thing. There is humor as well as cleverness in the selection and combination of the incidents and scenes which go to make up the picture, while the tricks and methods that Mr. Mayer has employed to secure new effects, are enough to puzzle even the initiated.

OPPONENTS OF THE HERO

WHO would be a serial heroine? Answer—Marie Walcamp. And she knows what she is doing, too. Sometimes even picture players, who one would think would be prepared for anything, get dragged into things without knowing exactly what they are letting themselves in for Not so Marie. She has been through the grind in "Liberty," in which she risked her life at least once in each of the twenty episodes. "The Red Ace" is to have but sixteen, so you might think that she would have an easier time in it than she did in that classic of the Mexican border. Not at all—the risks she takes in "The Red Ace" are ever so much riskier! Why, as early as the fourth chapter, she is snatched from her horse into the tree-tops by the dread monster whose portrait appears at the left. She fought the creature, clinging precariously to the tree-bough, and both of them fell to the ground, Marie breaking her wrist, and the actor who played the "monster" (whose name by the way is Clarence Wertz, of stage fame, and who is an acrobat of prominence) injuring himself internally.

The monster is possibly the most terrifying of the infernal forces arrayed against the intrepid Virginia Dixon, in her fight to keep the U. S. Government supplied with their consignments of the necessary platinum from her Canadian mine. He is the slave of the "dark

E IN "THE RED ACE" SERIAL

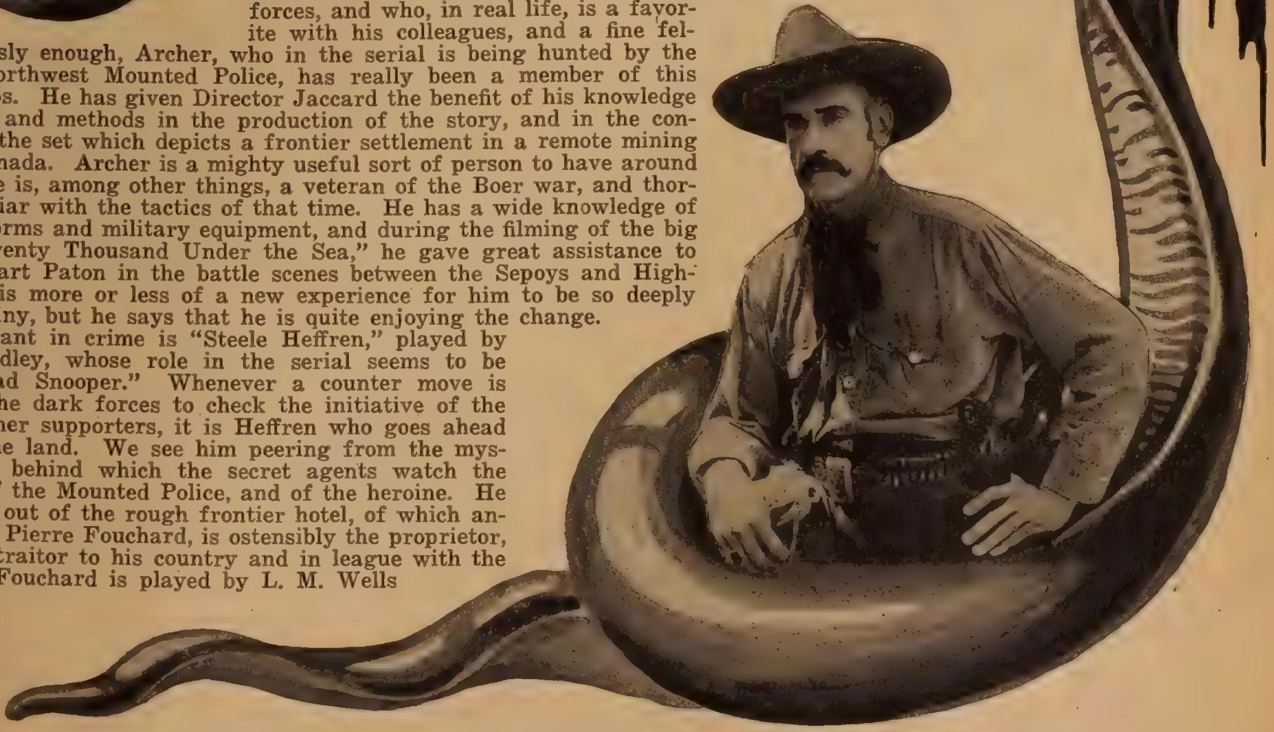


forces," secret agents of a "foreign power," who are gathered together to prevent the platinum, essential to the making of high explosives, from reaching its destination. Our artist has seen them as a nest of deadly snakes, and indeed, the idea typifies their malignity very well.

Their leader goes by the name of "Doctor Hirtzman." Three guesses as to his nationality. He is played by Harry Archer, an actor who has been associated for some time with the Universal acting forces, and who, in real life, is a favorite with his colleagues, and a fine fellow. Curiously enough, Archer, who in the serial is being hunted by the Canadian Northwest Mounted Police, has really been a member of this splendid corps. He has given Director Jaccard the benefit of his knowledge of their life and methods in the production of the story, and in the construction of the set which depicts a frontier settlement in a remote mining region of Canada. Archer is a mighty useful sort of person to have around a studio. He is, among other things, a veteran of the Boer war, and thoroughly familiar with the tactics of that time. He has a wide knowledge of British uniforms and military equipment, and during the filming of the big feature, "Twenty Thousand Under the Sea," he gave great assistance to Director Stuart Paton in the battle scenes between the Sepoys and Highlanders. It is more or less of a new experience for him to be so deeply dyed in villainy, but he says that he is quite enjoying the change.

His lieutenant in crime is "Steele Heffren," played by Charles Brindley, whose role in the serial seems to be that of "Head Snooper." Whenever a counter move is planned by the dark forces to check the initiative of the heroine and her supporters, it is Heffren who goes ahead to spy out the land. We see him peering from the mysterious tree, behind which the secret agents watch the movements of the Mounted Police, and of the heroine. He steals in and out of the rough frontier hotel, of which another plotter, Pierre Fouchard, is ostensibly the proprietor, but really a traitor to his country and in league with the foreigners. Fouchard is played by L. M. Wells who will be remembered as the guardian of "Liberty"

(*Continued on page* 39)



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Timeliness

¶ The biggest things in the world—and the most beautiful—are nearly always the simplest.

¶ The biggest thing in America today is simple—PATRIOTISM and—

¶ The biggest, simplest story of patriotism is "The Man Without a Country"---the deathless classic whose appeal is felt by every human heart.

¶ TIMELINESS---our timeliness---put this great Awakener on the market.

¶ Your timeliness is showing it will be occasioned by the same simple, big business sense.

For complete list of JEWEL Exchanges, see page 37.

JEWEL PRODUCTIONS (Inc.)
Mecca Building - - - - - - New York

VICTOR COMEDY.

CAST.

Mary Ann Kelly	Ruth Stonehouse
Tony	Harry Mann
Tony's Mother	Grace Marvin
Mrs. Kelly	Lydia Yeamans Titus
Denny Kelly	Mr. Titus

"Where you going, Mary Ann?"

"Out—I can't stand the smell of that corned beef and cabbage any longer."

"Can't stand the smell, says she! Faith, and you ought to be glad to have anything so good to put in your ungrateful mouth, Mary Ann." Her mother continued to scold for some time, but her daughter was beyond hearing. She was dancing happily down on the street corner, to the music of Tony's mouth organ. Tony's mother was cooking, too, and cooking in their family meant a plentiful supply of garlic. Tony did not appreciate the smell of the national delicacy any more than Mary Ann did.

Mrs. Kelly finished the cabbage, and then she put her head out of the window to draw a breath of fresh air. Mrs. Carlotti had just done the same thing.

"You shutta da window," she now called to the Irishwoman. "Da smell maka me seek!"

"Makes you sick! Sure, I was just going to say the same of the haythen smell coming from your house!" returned Mrs. Kelly, and the two neighbors went at it hammer and tongs.

Suddenly they caught sight of their offspring on the corner and both descended the stairs in one rush.

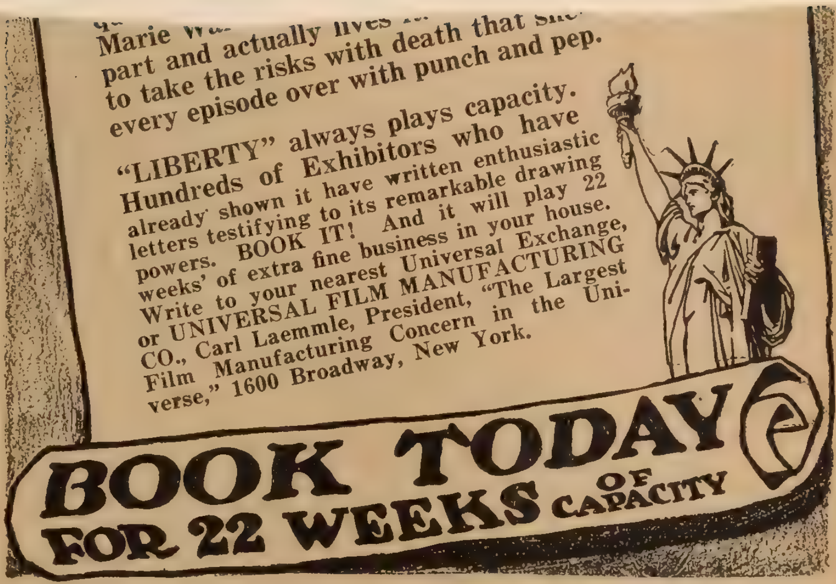
"Haven't I told you, Mary Ann, to keep away from that haythen young one!" cried Mrs. Kelly.

"Doan play wit' de girl, no more, I tella you!" responded Mrs. Carlotti to her son.

Just as the Kellys were about to sit down to the corned beef and cabbage, the door opened, and Dennis, the sailor husband, appeared, unexpectedly home from his voyage, with presents for everybody, and all his back pay. The delighted Mrs. Kelly determined to give a party to all the neighbors, even the Carlottis.

The night of the celebration came, and the Irish and the Italians of the quarter were there in full force. There was a good deal of rivalry, even at the party. Black-eyed Giulia did a tarantella, receiving vociferous applause from the Italians.

"Sure you're not going to let her get away with it, Ma," whispered Mary Ann in her mother's ear. The challenge was accepted, and Mrs. Kelly tucked up her skirts and began a real Irish jig, to the delight of her countrymen and women. Then Mary Ann and Tony did a foxtrot. But trouble was fated to start. The Irish boys were resentful that the hostess' daughter had chosen a Dago for the first dance, and as soon as it was over, they surrounded him. A fine fight was soon in progress, while Mary Ann, mounted on a chair, cheered the combatants to the echo.



Marie Wa
part and actually lives
to take the risks with death that
every episode over with punch and pep.

"LIBERTY" always plays capacity. Hundreds of Exhibitors who have already shown it have written enthusiastic letters testifying to its remarkable drawing powers. BOOK IT! And it will play 22 weeks' of extra fine business in your house. Write to your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Isola Forrester and Mann Page.

COYOTE" Crosby, owner of the Big Star ranch is in a feud with "Horned Toad" Smith, an Arizona badman, who claims Crosby's house is on his land. Horned Toad draws first and kills Coyote.

The first news of the killing reaches Dorothy Stewart, Coyote's niece, and Teddy Crosby's cousin, and she sends for Teddy to inform him that Coyote's will specifies that they must marry to inherit the ranch. This pleases Teddy, who now receives word from two lawyers, Mohr and Moore, executors of his uncle's will, to meet them at a hotel. These men are crooks and try to frighten Teddy so that he will sell the ranch cheap. They tell him a wild and weird tale about Horned Toad, and Teddy, all his life aching for such an experience, refuses to sell and declares he is leaving on the first train for the West.

Paprika, a black-eyed young woman, who has a claim against Teddy's uncle, comes to New York to force Teddy to settle with her. She just misses him at his apartment and goes to Dorothy's home, where Herbert Wendling, a fortune-hunter and suitor for Dorothy's hand, learns enough from Paprika to allow him to intimate to Dorothy and her mother that Paprika has been mixed up in Teddy's life. Dorothy refuses to believe the story, but her mother is skeptical. When they hear from Herbert that Paprika went West on the same train with Teddy, they immediately start for the ranch to

CAST.

Teddy Crosby	Franklyn Farnum
"Coyote"	Eugene Owen
"Horned Toad" Smith	D. C. Appling
Dorothy	Margery Lawrence
Paprika	Claire Du Brey
Herbert Wendling	Sam De Grasse
Mohr	Lon Chaney
Dorothy's Sister	Marie St. John

Directed by

JOSEPH DE GRASSE.

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

protect Dorothy's interests.

Arriving in the West, Teddy starts looking around the town, in his evening clothes, in which he was dressed when put on the train by his intoxicated friends, and wins a full outfit of Western togs from a cowboy who in turn dons the formal costume. Mohr and Moore have informed Horned Toad that Teddy is wearing evening clothes. Horned Toad finds the cowboy with the said outfit and is about to shoot, but the cowboy is too quick and Teddy barely saves Horned Toad's life. Neither knowing the other, Teddy and Horned Toad become bosom friends.

Upon finding Paprika comfortably settled at the ranch, Dorothy, her mother and Herbert are about to leave for the East, when Horned Toad's gang raids the place. Herbert is frightened and in attempting to hide, becomes involved in a ludicrous situation with Paprika. Teddy, seeing this, and learning of the suspicion against himself, turns the tables on Herbert.

It is the Fourth of July, and Teddy insists on going to town for fireworks, ignoring the warning from Horned Toad that the ranch must be surrendered in twelve hours.

Mohr and Moore plot to get Dorothy to sign over her interest in the ranch, and to have Horned Toad kill Teddy. They send a gang of Mexicans to capture Dorothy; they storm the house and, discovering the wine cellar get very drunk. Pedro, the leader, steals Dorotny, while Herbert flees and goes to tell Teddy of the trouble. Teddy rescues her in a spectacular manner, but they are captured by Horned Toad's men. Teddy is tied to a tree, and Horned Toad heats a branding iron to brand him. Dorothy is allowed to return to the ranch, where she tells the cowboys of the incident, and they swoop down on Horned Toad's men, mut are held at bay.

The Mexicans go to Mohr and Moore for their money and, upon being refused because of not delivering the girl, they mob the lawyers, who take refuge in jail.

At daybreak the cowboys defeat Horned Toad's gang, and, to their surprise, find Horned Toad wrapped in a blanket playing poker with Teddy. Teddy has won all Horned Toad's clothes and his claim to the Big Star ranch. Teddy likes Horned Toad and gives him the job as foreman of the ranch.

Teddy and Dorothy marry as also do Horned Toad and Paprika, who formerly were sweethearts. Herbert speeds eastward, very glad to be out of the terrible West.

He vows that he prefers Europe, even the trenches themselves, to the Crosby ranch. He thinks that life in the trenches is safer on the whole and certainly quieter. Dorothy and Teddy arrange happily for a double wedding, for Paprika and Horned Toad insist upon being married on the same day. Teddy agrees, as he says that together they gave him the time of his life.

Saving the Fast Mail

BISON TWO-REEL RAILROAD DRAMA.

Written and Produced by James D. Davis.

CAST.

Helen	Helen Gibson
Dan, the Engineer	Jack Dill
Jim Hardy	M. K. Wilson
President Hardy	Marc Fenton
Jack Day	Harry Timbrook

"I HAD to make my own way, with no father to help me."

"Well, dad, you certainly made good."

"Take care of this money, Jim; it is the last I'm going to give you. You've got to earn your own from now on."

Jim Hardy, son of the President of the B. and Z. Railroad, went over to the window and looked out upon the busy yards. Then he came over to the desk where his father was sitting.

"Take back this money, Dad, and give me a job instead," he said.

Jim went to work valiantly, no one in the yard except Jack Day, the dispatcher and a former friend, suspecting his identity. After many months of labor, he graduated from the round house to the position of fireman, and was assigned to the train run by Dan Brown, an excellent engineer. Through Dan, he becomes acquainted with Helen, the operator at the station, who is immediately interested in him, and he in her. When Dan tries to force his suit and to kiss her, willy nilly, Jim interferes and a fight takes place. This is reported, and causes the dismissal of both Dan and Helen. Dan learns that Jim is Hardy's son, and determines to "fix" him, thinking that it was he who "squealed." When Jim learns of Dan's suspicions, he makes up his mind to acquaint Helen with the true facts of the case, and then to give up his job.

Jim steps into the cab of the engine, and a fight is immediately begun between him and Dan. The engineer punches Jim unconscious and steps off the engine, pulling the throttle open as he does so. Jack sees the engine start off and the cause of it, but is too late to stop it. He rushes to inform Hardy of the affair. The only thing to be done is to derail the engine to avoid a head on collision with the fast mail. A message is sent along the line by the dispatcher and Helen thus hears of the trouble.

Quickly riding to an overhead derrick, she catches the hook which is hanging from it and swings over the track on which the engine is coming. She drops onto the engine and enters the cab. The man at the yards throws the switch and Helen steers the engine into a siding as the limited passes. Jim has by now recovered. Hardy rushes into the scene, having pursued the engine in an auto. Jim immediately explains the trouble to both his father and Helen and all ends happily.

NEW COMEDY COMPANY UNDER FRAZEE AT U CITY.

THE latest addition to the directing force at Universal City is Edwin Frazee, well-known producer of comedies who will direct two-reel subjects.

Frazee is the director of a number of successful Keystone comedies, including "Crooked to the End," "The Village Vampire," "An Oily Scoundrel," "Bathtub Perils," "Love Will Conquer" and "A Favorite Fool" in which Eddie Foy and the Seven Little Foys were starred.

He also produced "Social Pirates," and other comedies for the Fox Company. A new company of players has been organized by Production Manager McRae for Director Frazee. The principal comedian is Stanley Laurel, who recently was one of the featured players at the New York Hippodrome. Rena Rogers, who has been appearing in Vogue Comedies, will play the leading feminine role, and Neal Burns, who is well known through his work in Christie Comedies, will be the juvenile man.

TITLES OF SUBJECTS WHICH HAVE BEEN OKAYED AT WASHINGTON.

The Twisted Soul
The Heritage of Fear
Hay Sneezes
The Blow Off
The Price of Virtue
The Bent Twig
The Smuggler's Last Smuggle
A Salt Water Tangle
The Wolf and His Mate
Love in the Brute
The Boss of Powderville
At Sword's Point
Baby Clothes and Baby Woes
A Father's Trials
His Second Cousin
The Gushing Geyser
The Guide and the Guiser
The Winged Mystery
The Airline Solution
A Man of His Word
The Little Deputy
A Wise Dummy

STORIES OF THE WEEK.

OCTOBER 8TH, 1917.

Anything Once, Bluebird Feature 28-29
From Out of the Past (The Gray Ghost) Universal Serial 19
Girl Who Won Out, The, Butterfly Feature 12-13
Hot Applications, Nestor Comedy .. 47
Ninth Day, The, Gold Seal Feature 9
Nurse of an Aching Heart, The, L-Ko Feature 20
Prince for a Day, A, Star Featurette 22
Rainstorms and Brainstorms, Joker Comedy 11
Saving the Fast Mail, Bison Feature 30
Universal Animated Weekly, Issue No. 93 (News) 33
Universal Current Events, Issue No. 22 11
Universal Screen Magazine, Issue No. 40 11
Walloping Time, A, Victor Comedy 27
Wart on the Wire, The, Joker Comedy 43

UNIVERSAL SCREEN MAGAZINE

A Favorite With All

Some people don't care for dramas—others "hate" love stories—some wouldn't cross a street to see a great comedy, but every mother's son of 'em are strong for SCREEN MAGAZINE, because every issue shows films of the kind of subjects they are interested in—manufacturing industries, better babies, beauty hints, cooking, science and the remarkable "Miracles in Mud," by Willie Hopkins, the wizard sculptor.

SCREEN MAGAZINE gets the big applause when other attractions are received in chilling silence. You positively cannot make any mistake in booking this feature. Get in touch with your nearest Universal Exchange. If they haven't a print

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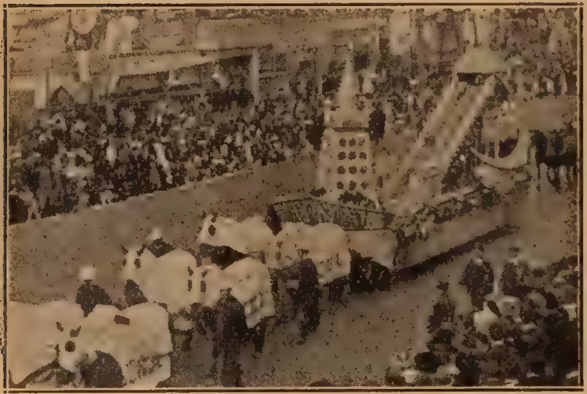
Universal Screen Magazine,
1600 Broadway, New York City:
Gentlemen—Send me at once particulars of the Universal Screen Magazine Weekly Service.

Name ....
Operating the .... Theatre
Address ....

SCENES FROM UNIVERSAL ANIMATED WEEKLY No. 90

Baron Ishii and the Japanese Mission in Philadelphia declare Japan and America United for Victory.

Recruits for Navy take leave of Dry Land Battleship "Recruit" where they have been training for months.



The heart of Coney Island. Mardi Gras shows as much interest in New York's playground as usual though it is war time.

Escort of girl soldiers guard the Japanese Delegation on its visit to the City of Brotherly Love Rain or shine.

New York's "Fighting Dozen," on first leg of journey to France, thrill millions as they leave the city for Spartanburg.

H. C. Quinby of the American Defense Society, with Captain Adams, express America's confidence in her boys.

ANIMATED WEEKLY, No. 90.

At the Boundary Line Guards Protect the International Bridge.—Military precautions safeguard Canada and the United States against disloyalists.—*Niagara Falls.*

English Railway Employees' Outing a Treat for the Soldiers.—Athletic girls and kiddies furnish smokes and entertainment for Britain's fighters.—*London, England.*

Future Tamers of Sea Wolves Leave for Ships.—Recruits obtained at Dry Land Battleship "Recruit" off for real work.—*New York City.*

Sub-Titles.—H. C. Quinby, American Defense Society (with Captain Adams on his left) expresses America's confidence in her boys. "Strike up the band—here come our Sailors!"

California Daredevils "Cut Loose!"—Try their "gol darndest" to enter the Pearly Gates via Sure Death Routes.—*San Francisco, Cal.*

Sub-Titles.—"The making of a nation." "Waltz Me Around Again Willie, Around, Around, Around."

Girl Soldiers Honor Guard for Japanese Commission.—On visit to Quaker City famous Orientals see Modern Liberty Goddesses.—*Philadelphia, Pa.*

Sub-Titles.—At Independence Hall. The Mission leaves after viewing the Liberty Bell. Baron Ishii. "Japan and America are United for victory!"

Looking Into the Heart of a Nation's Playground.—Millions of grown visitors become children at Coney Island's Mardi Gras.

With Makers of French History On the French Front.—General Petain, fighters and Belgium's rulers, all figure in remarkable war records. (Official French War Pictures.)

Sub-Titles.—Another fearless French dare-devil receives honors. General Petain decorates the battle-scarred flags of the 33rd and 233rd Infantry regiments. Heroes of Verdun. Over the German occupied territory of their ravaged kingdom.

New York's "Fighting Dozen" Happy to be Started.—On way to Spartan burg, S. C. On first leg of journey to France. 12th New York thrills millions.—*New York City.*

Sub-Titles.—Squadron A—Honor Escort. Through Columbus Circle they wind their way. Every man of them swears he will "kiss" the Kaiser—WITH THE BUTT OF HIS RIFLE! When mother wants to kiss her boy—with the flag—"good-by," trust the New York cop to help her. These are REAL friends of Irish Freedom—enjoying the Freedom of Fighting for Humanity. From the spires of stately St. Patrick's, the flag and the cross symbolize their purpose.

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL COMEDIES

Released Week of October 15

"BANG!" goes Eddie's gun and Lee's follows suit. The cowering captives don't see any fun in it, but your audiences will enjoy the hilarity of "Wild and Woolly Women," one-reel Nestor Comedy. The boys in a co-ed college disguise as cowboys, capture a class of girls who are out on a hike. After making them do all sorts of stunts the girls turn the tables and the fun is fast and furious as the boys get theirs. An unusual story with lots of action and surprising twists. Book this for fun.

DAVE MORRIS is the world's fastest waiter in "The Magic Jazz Bo," one-reel Joker comedy, and he steals the magic jass bo from a bunch of spies. The peculiar effect of the jazz is to slow up the enemy and this is illustrated by some of the cleverest trick photography ever screened. This is a novelty as well as a mighty funny comedy. Get this and boost it as a comic novelty—it will get the money.

"VAMPING Reuben's Millions" is the two-reel L-Ko for the week, and features Bob McKenzie, Eva Novak, Eddie Barry and Chester Ryckman. In the little picture to the right you see the "vamp" the gang use to fascinate Reuben. There are as many surprises in the plot for her as there are for him and the mix-up will keep your patrons in roars of laugher up to the last fade-out. A bully two-reel comedy.

"WHEN Liz Lets Loose" in your theatre you'll see some comedy such as you have never seen before. It's a true to life bit of the marital troubles of a coster and his bride. Liz has a bit of reason for jealousy and 'Arry learns a lesson that will make him more careful of his flirtations in the future. Skillfully acted, directed and staged, here is a gem. Book it.

"WHO Done It?" Well, Bill Franey and Gale Henry are the guilty comedians who put over this picture. Gale is strong for the movies. Her brother is a "star" and takes her to see him in a picture. Bill, the jealous thing, doesn't know brother, so follows his supposedly faithless wife. There he sees brother lick four men (on the screen), and takes revenge by shooting at a one-sheet of brother. After which Gale tames him and takes him home. A corking Franey-Henry comedy.

"The Gray Ghost"

"The Gray Ghost" is an unusual story of the efforts of a cunning crook to steal a necklace of fabulous worth. It is the film version of "LOOT," by Arthur Somers Roche, that appeared in a serial in The Saturday Evening Post. It is the

First and Only Serial Ever Filmed from a Saturday Evening Post Story

"The Gray Ghost" gives 16 weeks of capacity. Every reader of the "Post" in your locality will want to see this gripping production, featuring

4—BIG UNIVERSAL STARS—4

PRISCILLA DEAN

EDDIE POLO—HARRY CARTER

EMORY JOHNSON

Direction STUART PATON

Get in touch with your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

CHICAGO NOTES.

By IRVING MACK.

"SIRENS OF THE SEA," the Jewel production, with Louise Lovely and Carmel Myers, has proven one of the best money-getters that Chicago has had for some time. This feature has played to capacity houses for the past two weeks and has proven such a success that it is now entering into its third week of crowds. The probabilities are that "Sirens of the Sea" would have had a much longer run, but will have to terminate its engagement Saturday, Sept. 29th, as the Playhouse will change its policy and will again play legitimate, starting Oct. 1st.

J. G. Gilmore, who is said to be one of the best-known film salesmen on the road, has joined the Jewel Productions, Inc., and is already responsible for many signed contracts for "Come Through" and "Sirens of the Sea."

Eli Van Ronkel, manager of the Jewel Productions, reports that exhibitors are clamoring for a chance to book "Sirens of the Sea." He announces that Lubliner & Trinz have signed a contract for this picture to run no less than three days at every one of their string of houses.

Mr. Benjamin N. Judell, a well-known Chicago film man, has been appointed to take charge of all the Universal exchanges at Minneapolis.

Mr. Maurice Gleckels, district manager for Universal, is a visitor in Chicago, and expects to stay for a few days on Universal business.

The employees of the Butterfly Photoplays of Chicago, will run their first annual dance at the Colonial Ballroom Saturday, Sept. 29th. Many exhibitors and prominent film folks have promised to be present.

I. Van Ronkel reports that the Alice Howell Comedies, the first release being "Balloonatics," have "caught on," and announces that he signed up 38 exhibitors in the last ten days. Some record!

CANADIAN NOTES.

By R. S. PECK.

TORONTO, Ont.—The Colonial Theatre might well be called the "New Colonial." This theatre has been redecorated inside and out, and Mr. McMillan is to be congratulated on his good taste in the redecorating of same. The inside, or interior, is a veritable fairyland, the walls being painted pale blue with a panel effect, in each panel Mr. McMillan has had a picture painted in suitable colors, the pictures being framed with a gold band of painting around each one. The woodwork is painted white, with draperies of cretonne. The exterior of the house is painted white with a striking contrast of mahogany doors and trimmings. The Colonial is a first-run Universal house, and Universal movie fans will tell you how much they enjoy going there.

On Sept. 20th at the Colonial Theatre the Universal's new serial, "The Red Ace," was screened for Toronto exhibitors. Six episodes were shown to mostly every exhibitor in Toronto, and it was unanimously agreed that it was one of the best serials that has ever been released. Each episode is full of that punch which brings the patrons back, and Universal had several requests for bookings to be reserved for them. The plot of this serial is laid in Canada and deals with a German spy system.

It was a distinct shock to the moving picture industry in Canada to learn of the death of Mr. Wally Davidson on Sept. 19th. Mr. Davidson had been ill about three weeks and on the evening of his death was to have left the hospital. His death was therefore a very great shock to his many friends in the film business. Mr. Davidson started his career with the Pathe Company, then left to enter the Universal Film Company, with whom he served for two years. He left the Universal to become manager of the Metro Company, and from there went to the Specialty Import Company, where he was manager. Mr. Davidson, through the close connections with the film business, had won for himself many loyal friends.

"Pay Me" Beats "Come Through" and Billy Sunday

TELEGRAM.

"'PAY ME' OPENED HERE TODAY TO BIGGER BUSINESS THAN OPENING DAY OF 'COME THROUGH,' WHICH HELD RECORD OF HOUSE, DESPITE FACT THAT BILLY SUNDAY ALSO OPENED HERE TODAY AND DOUGLAS FAIRBANKS RIGHT NEXT DOOR."

JB/BL

2 Powerful Thrill Dramas

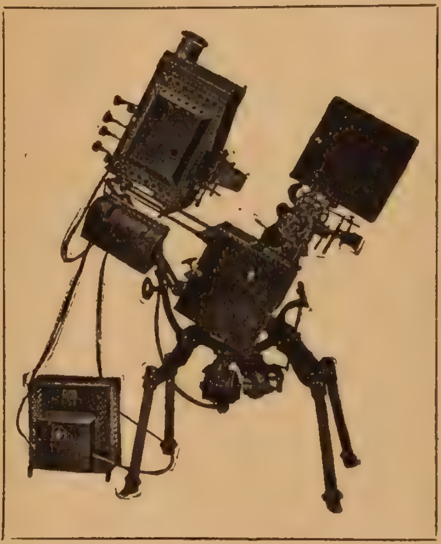
It's a queer thing — this cave-man method of getting a girl. That is, it is queer how the ladies all seem to like it, and as it glorifies the male, all the men folks are strong for it, too. "The Taming of Lucy" is a strong three-reel Gold Seal, with many dramatic situations. Vaul Paul, a successful Western ranchman, decides to visit his old eastern home. There he meets "the girl," a chum of his sister. He proposes and is refused. The girl's brother is in trouble over a gambling debt, which Val pays. Belle agrees to marry him and they return to the ranch... Belle is homesick and plans to leave. On her way to the station she is captured by a bad gang, and it is only when Val, after a good fight, succeeds in rescuing her that she finds she loves him more than she hates the West. A strong picture that will please the fans.

Both Released Week of October 15

Eileen Sedgwick and Fred Church provide thrills aplenty in "The Temple of Terror," a strong two reel 101-Bison picture, in which wild animals give this clever pair a good many anxious moments. Eileen's father and Fred wander from their camp in the jungle and stumble upon a native temple where they are captured. The queen of the tribe orders them thrown to the lions. In the meantime the natives raid the camp and bring in Eileen. Tense and thrilling action follows leading up to a surprise climax that gets over big. A corking good special that will strengthen any program.

"SEVENTEEN YEARS OF KNOWING HOW"

SERVICE -- IS THE TRUE MEASURE OF -- WORTH



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IN THE FIELD OF
Motion Picture Projection

WRITE FOR CATALOG U

NICHOLAS POWER COMPANY, Ninety Gold Street, New York

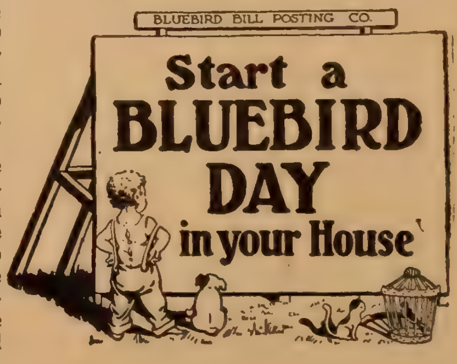
PUTTING IT OVER

"THE GIRL WHO WON OUT," is a Butterfly feature telling the the story of a "little mother" who would not be parted from the baby brother left in her care, in spite of Fate's determined efforts to bring the separation about.

Because of the wonderful child appeal in this picture, any stunt playing up the child element will help the exhibitor booking "THE GIRL WHO WON OUT." A Chicago exhibitor recently gave a new twist to the old baby contest idea that can be put to good use in connection with this Butterfly production.

After conceiving the idea of the contest, this exhibitor induced the local merchants to co-operate with him to the extent of contributing the prizes. These were to be awarded to the most popular children. The parents, or other relatives were requested to submit photographs of the entrants and with each admission sold a vote was granted to the purchaser.

The contest was continued for three weeks. In connection with "THE GIRL WHO WON OUT," it could be made to conclude on the night of the presentation. Slides containing the photographs and names of the babies participating in the contest were shown every evening, together with information regarding the standing of each contestant.


BLUEBIRD BILL POSTING CO.
Start a BLUEBIRD DAY in your House

It is said that the interest in this contest ran so high, that upon checking up the box office receipts with the tickets taken in at the door each night, it was found that many more tickets were purchased than were used. It appeared as though each family was determined to have its particular pride and joy in the contest.

One of the good points about this baby contest was that each person who helped it along, realized that the management of the theatre had nothing whatever to do with the selecting of the winner, but that victory depended upon the efforts of the individual patron. This, of course, eliminated the possibility of a "flare-back"—a possibility that is always present where the management of a theatre selects the victors.

JEWEL

PRODUCTIONS INC.

We have purchased from Messrs. Lee Shubert, Arthur Hammerstein and Ralph Ince a remarkable picture—"The Co-respondent." It is a "production" in the best sense, such as discriminating lovers of photoplays have learned to expect from the direction of Mr. Ince.

Elaine Hammerstein, skilled interpreter of sympathetic roles, carries the honors of the name part, supported by Wilfred Lucas and a typical Ince cast. The settings are on a plane with the somewhat remarkable personnel of the company, and the play abounds in dramatic moments.

As a gently bred small town girl who becomes a successful newspaper woman in the metropolis, and unwittingly the co-respondent in a famous divorce case, Miss Hammerstein adds an unusually beautiful portrait to the growing JEWEL gallery.

JEWEL Productions already released include: "Come Through," George Bronson Howard's greatest melodrama; "Sirens of the Sea," the picture magnificent; "Pay Me," the big drama of the West. These three were produced by the Universal. The fourth is "The Man Without a Country," now playing to capacity at the Broadway Theatre. It was produced by Thanhauser. A fifth soon to be released is "The Price of a Good Time," produced by Lois Weber.

With such offerings progressive managers can achieve and maintain the lead for their theatre. Book thru the nearest JEWEL Exchange, or direct from the home office.

New Exchanges

Cincinnati, Ohio, 402 *Strand Theatre Building.*

Salt Lake City, Utah, 56 *Exchange Place.*

JEWEL PRODUCTIONS (INC.)

Detroit, Mich., 120 Broadway.
New York, N. Y., 1600 Broadway.
Pittsburgh, Pa., 1201 Liberty Ave.
Cleveland, Ohio, 112 Prospect Street.
Chicago, Ill., 220 So. State Street.
Portland, Ore., 405 Davis Street.
San Francisco, 121 Golden Gate Ave.
Los Angeles, Cal., 882 So. Olive Street.
Omaha, Nebr., 1504 Harney Street.
Denver, Colo., 1422 Welton Street.
Kansas City, Mo., 1025 Main Street.
Oklahoma City, Okla., 116 W. 2d St.
Indianapolis, Ind., 56 W. New York St.
Philadelphia, Pa., 1304 Vine Street.
Boston, Mass., 60 Church Street.
Washington, D. C., 419 No. Ninth St.
Toronto, Can., State Rights Features, 106 Richmond Street.

FEATURES ON THE WING.

(*Continued from page* 16)

of thrills. The picture was written by Waldemar Young, and directed by Elmer Clifton, and the lead gives Rawlinson exactly the sort of role which he can handle to perfection. He has a new leading lady, a Dutch girl, known to the screen as Sally Starr, and is supported by Jack Nelson, Frank MacQuarrie, Marc Fenton and Ruby LaFayette, the heroine of the Bluebird Extraordinary, "Mother o' Mine."

The long-heralded super-Bluebird, in which Mae Murray makes her bow as a Bluebird star, is scheduled for release after "The Drag-Net." It is called "The Princess Virtue," and is a screen version by Fred Myton of a story by Louise Winter. It is being directed by Robert Leonard, already well-known to Bluebird fans through his long association with Ella Hall. Mr. Leonard left Bluebird to direct Miss Murray, and returns with her, and their first production has a French and American setting. Important in her support are Wheeler Oakman, Paul Nicholson, Jean Hersholt and Harry Van Mete. The first three are new to Bluebird. The women's roles are in the capable hands of Gretchen Lederer and Clarissa Selwyn. Miss Murray's gowns for this production are said to outdistance any which she has yet worn on the screen—and that is a big promise.

Following this, comes "The Lash of Power," story by J. G. Alexander and Fred Myton, and production by Harry Solter, in which Miss Carmel Myers makes her first appearance as a Bluebird, supported by Kenneth Harlan.

BUTTERFLIES.

(*Continued from page* 17)

introduces Neal Hart to the fans in his first five-reeler as a Butterfly star. The picture was directed by George Marshall, who wrote the story with the assistance of Harvey Gates. "The Bumble-Bee" is the name of a mine, which Hart and his partner take to be worthless, but which is really very valuable. It passes out of their possession through the machinations of a bunch of crooks. With the crooks is a beautiful girl, played by Vivian Rich, and Neal cannot believe that she is guilty even after he has found out the real standing of the others. They use the girl as their tool to decoy Neal and then involve him in a blackmailing scheme, but of course, he wins out. George Berrell is the partner, and Betty Lamb and E. J. Piel are the crooks. Neal Hart does some sensational rescue work, jumping from one swiftly driven automobile to the other, and of course there is a fine fight.

With all these good things in prospect there is no danger of a slump in Butterflies at present.

The One Best Bet of the Week

Wm. Franey and Gale Henry in

"The Cross Eyed Submarine"

YOU successful bookers of comedies all know that burlesque is the keynote of the best laugh-getters, and that is where "The Cross Eyed Submarine" shines. It is the cleverest sort of burlesque, and the fact that the picture upon which it is based is the biggest and best known feature of its kind in the world makes this two-reel Joker all the better from the box-office standpoint. It has been shown many times in the Universal projection room, in the process of cutting from four to two reels, and the same crowd get the same big laughs every time it is shown. The submarine is funny, the titles are a scream; Franey and Henry are at their best, and the situations are too ludicrous to be described. The underwater stuff will bring paroxysms of laughter, and if you are not asked to repeat it after showing it, we lose our guess. Book this great burlesque of the Universal's famous spectacular drama, "20,000 Leagues Under the Sea," and make it the BIG feature of a special comedy program. Special paper will help you put this over. Don't fail to get in touch with your nearest Universal Exchange today and arrange for an early booking. Or book direct thru the UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

BLUEBIRD IDEAS

FOR

"Anything Once"

"ANYTHING ONCE" is the novel title of the latest Bluebird production featuring Franklyn Farnum. You can use this title to good advantage in working up a teaser campaign.

For instance, here is an idea that will help you attract the attention of the people of your community to your presentation of this Bluebird. If you advertise in your local papers, insert the following announcement without in any way letting the readers know that it has anything to do with a forthcoming attraction.

> I'M PREPARED TO TRY
> "ANYTHING ONCE"
> What's more, I propose to wake you folks up. From now on, not a day will pass without my determination to try anything once, making you stop, look and listen.
> My reasons? It may be due to plain foolishness, love of excitement—or a desire to start you folks a-guessing.
> (Signed) TEDDY CROSBY.

If you are in a big city where newspaper advertising space comes high, you can distribute this message throughout your neighborhood in the form of a postal, letter, or handbill. This announcement should be followed by a second, painted on a sign carried about by a sandwich man, reading as follows:

> WATCH FOR TEDDY CROSBY
> The man willing to try
> "ANYTHING ONCE"

Teddy Crosby should then appear upon the scene. Select for the job some daredevil, who literally is willing to try anything once for the sake of a few dollars. Have this man perform all sorts of stunts. If there is a steeplejack in your community, disguise him so that the local folks won't recognize him and then have him climb up a big flagpole, the side of a building, or perform any similar stunt.

Where this is done, it is up to you to inform the people of what is taking place. Your daredevil should scatter throwaways reading: "I told you I'd try anything once. Watch for my next stunt.—Teddy Crosby."

Then, after some particularly daring stunt has been pulled off, have your man come forth with the announcement of your presentation of "Anything Once." This can be in the form of a newspaper advertisement, circular letter, handbill, etc. For that matter, an excellent way to tie the daredevil stunts up with your presentation, would be to have your man scatter circulars reading:

> If you think this stunt thrilling,
> See "ANYTHING ONCE"
> the Bluebird production featuring Franklyn Farnum, and see the amazing deeds performed by him in the role of Teddy Crosby.

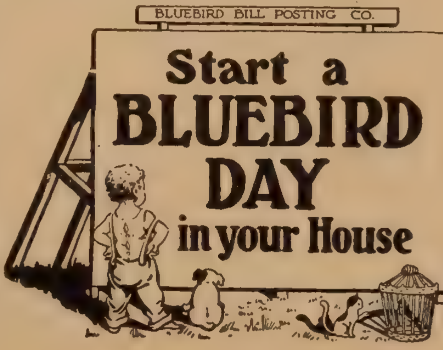
To get the most results out of a drive such as the foregoing, it is highly advisable that you show this Bluebird production for more than one day. The exhibitor who merely runs a picture for one day deliberately passes up an opportunity to get extra profit out of a picture. Consider the first day's showing as advertising. The patrons who see "Anything Once," on that day are sure to tell their friends about its wonderful quality. These friends will naturally want to see the production that has pleased the first day's audience so greatly. The consequence is that not only do you cash in on the advertising done through the regular channels, but you obtain, in addition, the benefit of the most valuable advertising medium of all—word-of-mouth boosting. Get the habit. Show this Bluebird for two or more days.

Opponents of the Heroine of "The Red Ace" Serial

(*Continued from page* 25)

in the former serial. In "The Red Ace" he is a type of French-Canadian found in the little settlements in the Northwest woods, and it is evident from the very beginning that he is not what he seems. This frontier house is a queer sort of place, by the way, in which no one is what he seems. The very maids are really foreign spies, and you just can't trust any one you see. Miriam Shelby, apparently a very trim-looking chambermaid, is really involved with the powers of darkness, plotting against the security of the guests who come into conflict with them. She tries her hand on the hero, Sergeant Winthrop (played by Larry Peyton) without much success. Another character introduced into the story somewhat later, is a traveler, a lady of exotic appearance, who arrives in the out-of-the-way settlement, and is seen at once to be in collusion with the secret agents. She seems to be on terms of intimacy with their chief, Doctor Hirtzman, but the story has not yet revealed her business in the camp. She is played by Nellie Allen.

All these unscrupulous miscreants are threatening the output of the mine, particularly the heroine. She defies them to do their worst, and they take the dare. A group of deadly reptiles threatening her from all sides is the way the artist sees the situation, and this seems to represent it with great fidelity. Can you wait till October eighth?



THE transition from scenario writer to director was successfully made a few weeks ago by Archie Mayo, whose first directing effort, "The Nurse of an Aching Heart," has just made its appearance, and has been acclaimed as one of the best L-Ko pictures in the last few months. Archie has been writing scenarios for L-Ko pictures for a long time, and when he was drafted he said to himself, "I have always wanted a fling at that directing business, and this looks like a good chance. If I fall down on this picture they will take me in the army anyhow." So he told Julius Stern that he thought he could direct, and Julius believed him long enough to let him try.

MAE MURRAY
BY
JAMES MONTGOMERY FLAGG
APPEARING IN
SUPER-BLUEBIRD PHOTOPLAYS
BLUEBIRD PHOTOPLAYS-INC-1600 BROADWAY N.Y.C.

Musical Setting for "Anything Once"
A Bluebird Production

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

THEME—"SERENADE" (6-8 Andantino) by Czerwonky.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	3 Minutes	Home from the Club (Characteristic) by Laurendeau
	Note—"Home from the Club" opens with "We Won't Come Home 'Till Morning."		
T	Dorothy Stuart Was, etc.	4 Min. & 35 Sec.	Enchanted Hour (Andantino) by Mouton
T	No Tickee, No Shirtee	1 Min. & 30 Sec.	.......Hurry to action
T	At a Few Minutes Before Noon	3 Min. & 45 Sec.	Cupid's Caress (Valse Lente) by Roberts
T	The other condition, etc.	45 Seconds	.... Theme
T	The Woman of Mystery	2 Minutes	Moraima, Spanish Caprice) by Espinosa
S	Woman Leaves the House	3 Min. & 15 Sec.	Little Puritan (Moderato Gavotte) by Morse
T	Here's a Photo, etc..	1 Min. & 30 Sec.	Western Allegro by Winkler
T	That's the Kind of a Man	6 Min. & 10 Sec.	Yester Love (Intermezzo Andantino) by Borch
T	Something Awful Must Have, etc....	4 Min. & 15 Sec.	Lively Intermezzo to action.
T	Exactly One Minute to Six	3 Min. & 5 Sec.	..Mysterioso to action
T	Through the Fog Teddy, etc.	1 Minute	.......Hurry to action
T	In the Morning......	50 Seconds	.... Theme
T	The Town of Cactus	4 Min. & 30 Sec.	Three Graces (Allegro Intermezzo) by Herman
T	Bring Your Wild Horses	3 Min. & 50 Sec.	Captain Cupid (Allegretto Grazioso) by Bratton
T	I Don't Know Who Your, etc.	3 Min. & 15 Sec.	Budding Roses (Valse Caprice) by Kretschmer
T	Trouble Started When, etc.	1 Min. & 40 Sec.	.... Theme
T	Pedro and His Gang	4 Min. & 10 Sec.	........Galop to action
T	Pedro Reported, etc.	2 Min. & 40 Sec.	Western Allegro by Winkler
T	He's Hurrying to Catch, etc.	7 Min. & 45 Sec.	Several Galops to action
T	Horned Toad and I, etc.	1 Min. & 35 Sec.	.... Theme

Musical Setting for "The Girl Who Won Out"
Butterfly Production

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

THEME— —THEME
"BROKEN MELODY" (Dramatic Andante) by Aug. Van Biene

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	3 Min. & 50 Sec.	.... Theme
T	The Children Are Taken, etc.	2 Minutes	Pathetic Andante by Margis-Berger
T	Chester Noble, a Student	3 Minutes	Extase D'Amour (Dramatic Melody) by Roze
T	That Night	40 Seconds	Pizzicato (Mysterioso) by Lake
T	The Walsh Home....	3 Min. & 20 Sec.	Sweet Ponderings (Melodious Moderato) by Langey
T	Baby Allen's Popularity, etc.	2 Min. & 25 Sec.	Garden of Love (Caprice) by Ascher
T	Mrs. Wicks Found It Cheaper, etc.	3 Minutes	Three Graces (Allegro Intermezzo) by Herman
T	We Have Found, etc.	2 Min. & 45 Sec.	At Sunset (4-4 Moderato) by Brewer
T	I Want You to Wear This	1 Min. & 30 Sec.	.... Theme
S	End of Second Reel..	5 Min. & 40 Sec.	Serenade (Dramatic Moderato) by Widor
S	Nancy With Baby On Wagon	2 Min. & 25 Sec.	.... Theme
T	Another Fishing Party	2 Min. & 30 Sec.	.......Galop to action
S	Automobiles Stop ...	1 Min. & 20 Sec.	Told at Twilight (Moderato) by Huerter
T	Chester Noble Continues, etc.	2 Min. & 10 Sec.	.... Theme
T	That Afternoon	3 Min. & 20 Sec.	Premier Amour (Andantino) by Benoist
T	The Landlady Report	3 Min. & 15 Sec.	Le Retour Allegro by Bizet
T	If I Tell You Everything	1 Minutes	.... Theme
T	Chester's Home In the South	2 Minutes	Southern Reverie (Characteristic) by Bendix
T	Chester Makes Another Effort	4 Min. & 25 Sec.	Heloise (Melodious Intermezzo) by Langey
T	Your Honor, Nancy, etc.	2 Min. & 10 Sec.	.... Theme
T	Now That These People, etc.	1 Min. & 35 Sec.	Pastel Menuet (3-4 Allegro Giocoso) by Paradis

Musical Program for Films Released Week of October 8

GOLD SEAL—"The Ninth Day"....(3 R.)

REEL I.

1. *"Melody"* (4-4 Moderato) by Kretschmer, until "Call the men together." 2. *"At Sunset"* (Moderato) by Brewer, until "The next afternoon." 3. *"Olla Podrida"* (Mexican Characteristic) by Puerner, until "The Runaway." 4. Galop to action, until "Cupid makes no distinction." 5. *"Tendresse"* (Melody) by Ravina, until end.

REEL II.

6. *"Manzano"* (Mexican Intermezzo) by Brooks, until "Corporal of the Guard," etc. 7. *"Ecstasy"* (Dramatic Allegro) by Zamecnik, until "The first day." 8. *"Rustles of Spring"* (Dramatic Agitato) by Sinding, until end.

REEL III.

9. *"Dramatic Tension"* by Reissiger, until "Under cover of darkness." 10. *"Erl King"* (Dramatic Agitato) by Schubert, until "Burke on horse." 11. *"Lion Chase"* (Grand Galop) by Kroelling, until "Interior of hospital." 12. *"Melody"* by Friml, until end.

NESTOR—"Hot Applications"...(Comedy)

1. *"High Price"* (Two Step) by Losey. 2. *"The Trout"* (Characteristic) by Eillenberg, until end.

STAR FEATURETTE—"A Prince for a Day" ....(Two Reels)

1. *"Serenade"* (Allegretto) by Czerwonki. 2. *"Canzonetta"* by Godard. 3. *"Songs D'Enfant"* by Gabriel Marie, until end.

REEL II.

4. *"Le Secret"* (Intermezzo) by Gautier, until "Riot Scene." 5. *"Rustles of Spring"* (Dramatic Agitato) by Sinding, until "The real prince is found." 6. *"Sweet Ponderings"* (Melody) by Langey, until end.

JOKER—"The Wart On the Wire"..(Com.)

1. *"Joker March"* by Lake. 2. *"Flirting Whistler"* (Popular Trot) until end.

VICTOR—"A Walloping Time".....(Com.)

1. *"La Rose"* (Intermezzo) by Ascher, until "Wearing of the Green." 2. *"Wearing of the Green"* (Song), until "Italian dancer." 3. *"Tarantelle"* by Tobani, until "Sure, mamma," etc. 4. *"Irish Jig"* to action, until "The fight." 5. Hurry to action, until end.

JOKER—"Rainstorms and Brainstorms" (Comedy)

1. *"Top Notch"* (March) by Albret. 2. *"Slidus Trombonus Rag"* by Lake, until end.

BISON—"Saving the Fast Mail"..(2 Reels)

REEL I.

1. *"Romance"* by Rubens, until "At the end of a year." 2. *"Canzonetta"* (Moderato) by Schuette (Watch for locomotive bell) until "Next time you endanger," etc. 3. *"Le Retour"* (Allegro) by Bizet, until "The fight." 4. Agitato to action, until "On the return trip." 5. *"Intermezzo"* (Allegretto) by Pierne, until end.

REEL II.

6. *"Adoration"* (Moderato) by Barnard, until "Dad, you are wrong." 7. *"After Sunset"* (4-4 Moderato) by Pryor, until "The fight." 8. Agitato to action, until "Train begins to move." 9. Galop to action, until "Girl stops engine." 10. *"Petals"* (Intermezzo) by Raynard, until end.

Passed by the critics:

"MOTHER O' MINE."

Chicago, Ill., *Tribune.*

Criticism by MAE TINEE.

THIS picture is unusual for the reason that an old lady, not a young one, is the heroine and around her all the interest centers. "Mother o' Mine" is the whole thing and a delightful character she is as created by Ruby La Fayette. Just the kind of mother who must have inspired the poem, "If I were hung on the highest hill," etc.

The son in the picture is Rupert Julian, a sterling actor who can always be depended on to bring out the best in any part. These two to my way of thinking are the arguments for seeing "Mother o' Mine."

Ruth Clifford, the girl, is pretty and likable enough and she is wooed in most unusual fashion by young Mr. Standing—you'll enjoy this episode.

"A STORMY KNIGHT."

Chicago, Ill., *News.*

Criticism by W. K. HOLLANDER.

FRANKLYN FARNUM and Brownie Vernon, as usual, render a splendid performance. Their work is brilliant, and the photography is excellent. Some of the scenes were taken on a high peak in the mountains, above the clouds, and contain magnificent reproductions of the clouds themselves rolling like waves on the high seas. The night scenes are alluring. The storm in the night and the rainbow the following morning in the clear sky are contrasting pictures seldom surpassed on the screen.

"THE CLEAN-UP."

Chicago, Ill., *Herald.*

Criticism by LUELLA O. PARSONS.

BLUEBIRD has rejoiced in a discovery since first Franklyn Farnum put himself and his infectious grin upon the screen. He fits so nicely into a comedy niche, just waiting for a young man of his size and temperament.

One thing is certain—Mr. Farnum has such an inexhaustible amount of energy he fairly commands attention. Among the busiest of these roles is the pleasant character he enacts as Stuart Adams in "The Clean-Up."

Stuart Adams radiates youth, ambition and courage. He makes us thankful for p. a.'s as they are and not as they would have been.

In these days of artificial heroines a Brownie Vernon is refreshing in her simplicity as Hazel Richards. She dresses and acts entirely within the bounds of good taste, something to which most of us who see every form of exaggerated leading ladies should gratefully acknowledge.

"SOUTHERN JUSTICE."

Syracuse, N. Y., *Herald.*

Criticism by THE FILM GIRL.

WHO misses "Southern Justice" at the Strand for its final projections to-day misses a treat. "Southern Justice" is about as near a screen classic as we have.

It has been a long time since a picture more pleasantly refreshing—more like real life and real people—has been flashed upon our screens. There are some thrills in it—there's some love and there's plenty of beauty and nonsense—the combination being almost ideal.

"THE WART ON THE WIRE."

By TOM GIBSON and
C. B. HOADLEY.

JOKER COMEDY.

CAST.

John Shirtless, Criminologist	William Franey
Polly Piffle	Gale Henry
Dr. Rainhole	Milburn Moranti
Crook One	Chas. Haefli
Crook Two	Milton Sims
Pete the Unfortunate	John Cook

Produced by Allen Curtis.

"The advertisement looks that lovely that success is surely ours!" exclaims Polly Piffle, joyfully, as she gazes upon the announcements of the Wartless Pickle, the latest and most wonderful product of the "Piffle Pickle Works," of which she is the sole owner and manager.

Just then there was a knock on the office door.

"Come in!" cried Polly, and there entered a messenger boy with a mysterious letter. Polly tore open the missive.

"It's the war," said John Shirtless.

"Beware — beware — beware!" she read. "Divulge the secret of your wart remover or take the consequences. And they are the last things that you will ever take on this earth. Be warned in time! "The Wart."

Polly rushed to the telephone and called up the famous criminologist, John Shirtless, her friend and fiance.

"John! John!" she cried. "Rescue me from the threats of the Wart! I am frightened. It is all so mysterious."

In his secret den sits the great Doctor Rainhole. Though apparently a physician of not more than ordinary unintelligence, the Doctor, in reality, is a Man of Mystery. He is the inventor of the famous Wart Remover. It will remove warts from anything on earth, pickles included; and having seen the ads of the Piffle Pickle Works, he feels certain that his formula has been stolen. The Doctor is a person of ordinary appearance, except that one foot is much larger than the other. He calls his faithful henchmen over the telephone, who at once respond. They, also, each have one foot larger than the other. By means of his wonderful psychic power, he can dematerialize his body all except the odd-sized foot, which is the only part of him that remains visible.

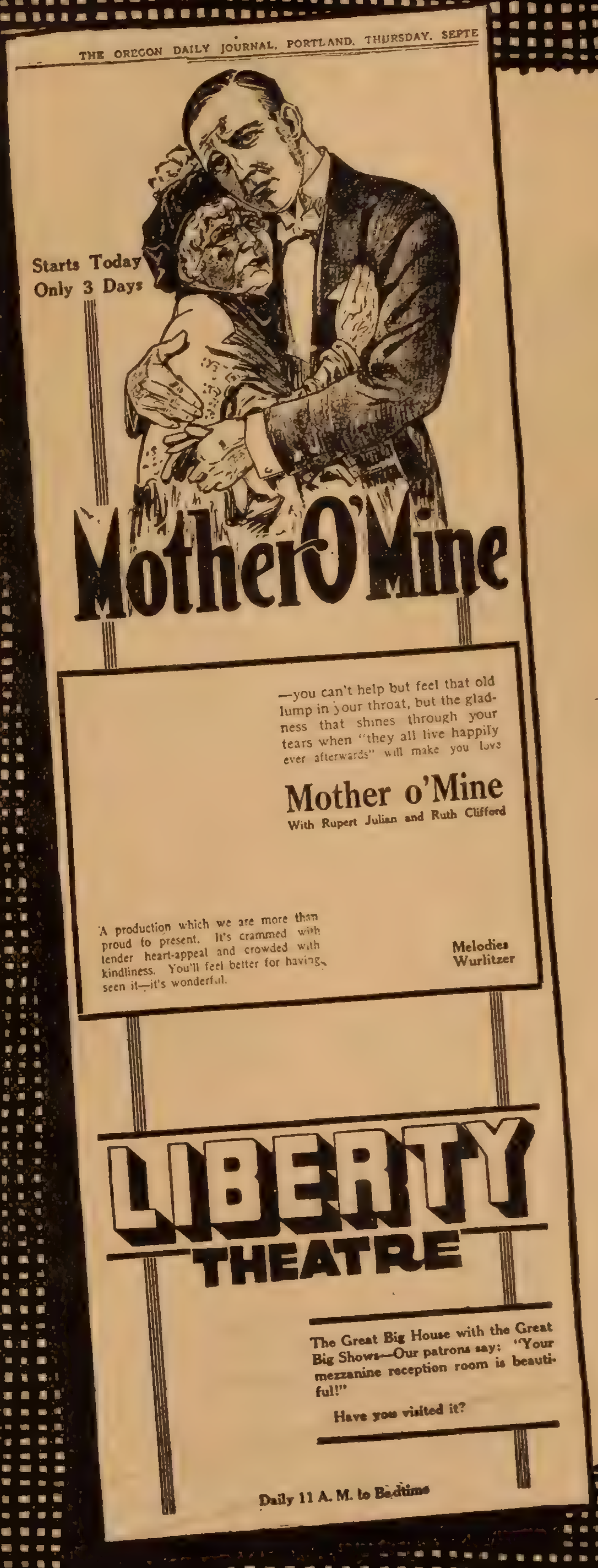
John Shirtless enters the Works, and trips over a human foot, as he does so. His great brain is occupied with the problem and he thinks nothing of such a trifle as a detached foot. As soon as he leaves, the crooks enter the Pickle Works, and make the men prisoners. They torture from them the information that it is Polly who owns the secret formula. Polly hears them coming, and just manages to gasp "The Wart" over the wire to John before she is snatched away. The great detective answers the phone, and by means of a simple attachment which he has invented he sees the entire occurrence at the factory. He sets out at once, taking with him another little invention, the Magnetic Materialization Machine, with which to draw the recipe to him. First he turns it on the "Wart," who cannot resist, and is drawn into view, proving to be none other, when materialized, than Doctor Rainhole. The gangsters and the Doctor are turned over to the police, and Polly and Shirtless are united in happy anticipation of making a million out of the wartless pickle.

You can back "Hell Morgan's Girl" with every dollar you own and you will win the big stake. In every city shown it has cornered the crowds, no matter what other plays or stars were being shown.

DOROTHY PHILLIPS
IN
HELL MORGAN'S GIRL

puts over an unusual drama. It's a big drama of mighty emotions, gripping passions and powerful love. Its time is during the devastating fire in San Francisco—its place is the notorious Barbary Coast. If you have already played it you know what it has done for you. On the strength of this knowledge, take our advice and BOOK IT REPEAT. If you have never shown it by all means do so TODAY. Get in touch with your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY NEW YORK



THE OREGON DAILY JOURNAL, PORTLAND, THURSDAY, SEPTE

Starts Today
Only 3 Days

Mother O'Mine

—you can't help but feel that old lump in your throat, but the gladness that shines through your tears when "they all live happily ever afterwards" will make you love

Mother o'Mine

With Rupert Julian and Ruth Clifford

A production which we are more than proud to present. It's crammed with tender heart-appeal and crowded with kindliness. You'll feel better for having seen it—it's wonderful.

Melodies
Wurlitzer

LIBERTY THEATRE

The Great Big House with the Great Big Shows—Our patrons say: "Your mezzanine reception room is beautiful!"

Have you visited it?

Daily 11 A. M. to Bedtime

Another Theatre Backs "Mother O' Mine" With Big Advertising Space

"Mother o' Mine" has been called, "The Sweetest Story Ever Told." It is just that. It does not depend upon thrilling scenes, vicious vampires, big fights, or denizens of the underworld to reach the hearts of the patrons. Yet its very humanness—its tenderness holds overy one enthralled with silent admiration for the beauty of the story and wonderful acting.

Featuring

Rupert Julian and Ruth Clifford

Direction of Rupert Julian

Book this great story of a mother's love. Forget, for a night, every other style and kind of "punch" picture. Give your folks a complete change of program. Book "Mother o' Mine" through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York City.

CENTURY COMEDIES Present

"AUTOMANIACS"

featuring

ALICE HOWELL

Directed by

J. G. BLYSTONE

"AUTOMANIACS" is going to sweep this country from end to end with convulsions of laughter. "AUTOMANIACS" is going to still more firmly establish the tremendous prestige of CENTURY COMEDIES as FEATURE PRODUCTIONS, now leading the Comedy world. ALICE HOWELL is featured in "AUTOMANIACS" as well as in all of the following CENTURY COMEDY releases, released as follows—

"Balloonatics," Sept. 1
"Automaniacs," Oct. 1
"Neptune's Naughty Daughter" Nov. 1
"Her Bareback Career"
DECEMBER 1.

CENTURY COMEDIES with ALICE HOWELL have been booked for the entire Marcus Loew circuit. Perhaps you understand what that signifies. If you do YOU'LL BE FIRST IN YOUR TERRITORY to contract for all CENTURY COMEDIES featuring ALICE HOWELL. CENTURY COMEDIES now being distributed exclusively throughout the United States and Canada by the LONGACRE DISTRIBUTING CO. who have Branch Offices in all the principal cities and rapidly opening offices all over the country. For complete particulars on biggest Money making Comedies now on the market, communicate with any LONGACRE Dis. Co. Office or write direct to the LONGACRE DISTRIBUTING CO., Mecca Bldg., New York.

These Serials Get the Crowds

"The Red Ace"

The Trump Serial

Featuring MARIE WALCAMP—direction Jacques Jaccard. The same star and director who made "LIBERTY" a tremendous box-office attraction. "Red Ace" is stronger—more smashing—more daring than any other serial.

"The Gray Ghost"

The Great Metropolitan Serial

Featuring Priscilla Dean, Harry Carter, Eddie Polo, Emory Johnson—direction Stuart Paton. The film version of "Loot," by Arthur Somers Roche—the Saturday Evening Post serial. A whale of an audience awaits this startling story of a gentlemanly crook and his operations.

"Liberty"

The Patriotic Serial

Featuring MARIE WALCAMP—direction Jacques Jaccard. A rousing patriotic message that "gets under the skin" of every one. Its punch at the end of each installment sustains interest until the next episode.

"The Voice on the Wire"

The Mystery Serial

Featuring Ben Wilson, Neva Gerber, Jos. Girard—direction Stuart Paton. The mystery of a ghostly hand and the oriental death punch that enthralls the patrons and baffles solution.

Book Through Any Universal Exchange

"HOT APPLICATIONS."

The discovery

By LYONS and MORAN.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Hiram Quill	Fred Gamble
Kittie	Edith Roberts

Scenario by Fred Palmer.
Produced by Roy Clements.

NESTOR COMEDY.

"Yes, I'm fired, and all I get instead of my back pay is three trunks of samples—women's wear. 'Jever hear such nerve?"

"Well, I've got a hard luck story, too. I've inherited my aunt's business, on condition that I run it with my wife, and I haven't any wife!"

"Gee whiz! Eddie, that's a cinch. I'll take some of the classy clothes out of my samples, and be your darling wifie. We'll run the store together, and make the rubes sit up on their hind legs and bark!"

Asparagus Corners received the good-looking young manager of the store and his smart city wife, with all the excitement which was usually caused by the annual visit of the circus. Hiram Quill, the village lawyer, and his daughter Kittie had been making a bluff at managing the store, but it was easy to see that it needed a change. It got it. Eddie and Lee, who made a distractingly beautiful female, established a beauty parlor and did a rushing trade. The men simply flocked to have facial massage and steam baths with Lee in attendance, while the women fought for the privilege of treatments from Eddie's expert hands. Trouble started when the wives discovered their husbands' sudden interest in their physical appearance, while husbands, who found no supper on the table when they returned in the evening, began to suspect that their better halves were growing altogether too interested in the art of beautifying themselves, under the manipulations of the fascinating Eddie.

At last, Mr. and Mrs. Dub chanced to arrive at the Beauty Parlors at the same time. Mrs. Dub was quickly smothered in hot towels by Eddie, and Mr. Dub was totally obliterated from view in the same manner by Lee. Then the two villains joined the hands of their victims, and both went out to flirt with Kittie. Mr. and Mrs. Dub grew tired at last of mere hand-holding, and snatched off the sheltering towels, discovering each other! Then they leaped from the barber chairs, and rushing into the front of the store, attacked Eddie and Lee tooth and nail. Mrs. Dub won, and getting her hands firmly embedded in Lee's blonde wig, she tore it from his head. Sensation! which was augmented when Hiram declared that as Eddie was not really married the store reverted to him.

"If I'm not married I soon will be," cried Eddie, leading forward the blushing Kittie, so all ended merrily as a marriage bell.

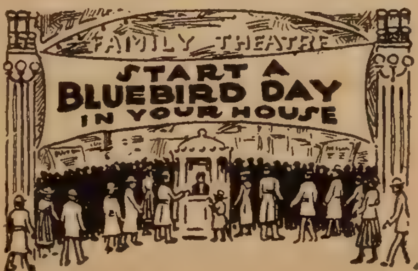
The EAGLE'S WINGS

Endorsed by 1,500 Chapters of The Daughters of the American Revolution

Enthusiastic Praise from High Government Officials

"The Eagle's Wings" plays to capacity at every performance—it makes box-office records. It is an unusually fine drama to use for local patriotic work in connection with the Red Cross—Home Defense Leagues—Boy Scouts—Daughters of the American Revolution. Ask your nearest BLUEBIRD Exchange about booking, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York.

BOOK IT NOW


FAMILY THEATRE
START A BLUEBIRD DAY IN YOUR HOUSE

REVIEW OF UNIVERSAL PAST RELEASES

GOLD SEAL.

SEPTEMBER—

11—**The Perilous Leap**............(3-R. Railroad Drama)
Helen Gibson-Val Paul.
18—**The Pullman Mystery**..................(3-Reel Drama)
Molly Malone, Hayward Mack, Larry Peyton.
25—**The Master Spy**................(3-R. Railroad Drama)
Kingsley Benedict.

STAR FEATURETTE.

SEPTEMBER—

6—**A Dream of Egypt**..............................(2-R. Drama)
Lena Baskette-Betty Schade.
13—Mary Fuller in **"To the Highest Bidder"**
(2-Reel Society Drama)
20—J. Warren Kerrigan in **"The Right Man"**
(2-Reel Drama) with *Edith Johnson.*
27—**A Romany Rose** ....(2-R. Drama)
Lena Baskette.

BISON.

SEPTEMBER—

15—Harry Carey in **"The Texas Sphinx"**
(2-Reel Western Dr.) with *Alice Lake.*
22—**The Last of the Night Riders**........(2-R. Drama)
Eileen Sedgwick-Fred Church.
29—**The Dynamite Special**....(2-R. Railroad Drama)
Helen Gibson.

L-KO.

SEPTEMBER—

12—**From Cactus to Kale**.......................(2-R. Comedy)
Gladys Varden, Walter Stephens and Harry Griffith.
19—**A Prairie Chicken**.................................(2-R. Comedy)
Merta Sterling, Al Forbes, Kathleen Emerson.
26—**Soapsuds and Sirens**..........................(2-R. Comedy)
Lucille Hutton.

BUTTERFLY.

SEPTEMBER—

8—Francis Ford in **"Who Was the Other Man?"**
(5 Reels)
10—**The Little Pirate**..(5 Reels)
Little Zoe Rae-Gretchen Lederer.
17—Ben Wilson in **"The Spindle of Life"**
(5 Reels) with *Neva Gerber.*
24—**The Edge of the Law**...................................(5 Reels)
Ruth Stonehouse.

JOKER.

SEPTEMBER—

13—*Short Skirts and Deep Water*..............(Comedy)
15—*Nearly a Queen*..(Comedy)
20—*Hawaiian Nuts* ....(Comedy)
22—*Circus Sarah* ....(Comedy)
27—*Marble Heads* ....(Comedy)
29—*The Fountain of Trouble*.........................(Comedy)

NESTOR.

AUGUST—

28—*The Night Cap*...(Comedy)

SEPTEMBER—

3—*Looking 'Em Over*..(Comedy)
11—*The Boulevard Speed Hounds*..............(Comedy)

SEPTEMBER—

18—*Welcome Home* ....(Comedy)
25—*Taking Their Medicine*...........................(Comedy)

POWERS.

AUGUST—

18—*Doing His Bit*..................................(Comic Cart.)
and *Algeria Old and New*..........................(Scenic)
25—*Colonel Pepper's Mobilized Farm*..(Com. Cart.)
and *The Home Life of the Spider* (Ditmar's Ed.)

UNIVERSAL SPECIAL FEATURE.

AUGUST—

27—**"The Gray Ghost,"** Ep. 10, **"The Shadow,"** with
Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.

SEPTEMBER—

3—**"The Gray Ghost,"** Episode 11, **"The Flaming Meteor"** ....(2 Reels)
Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.
10—**"The Gray Ghost,"** Episode 12, **"The Poisoned Ring"** ....(2 Reels)
with *Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter.*
17—**"The Gray Ghost,"** Episode 13, **"The Tightening Snare"** ....(2 Reels)
with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*
24—**The Gray Ghost,"** Ep. 14, **"At Bay"**....(2 Reels)
with *Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter.*

VICTOR.

SEPTEMBER—

7—*The Curse of a Flirting Heart*............(Comedy)
14—*In the Clutches of Milk*.......................(Comedy)
21—*Marathon Maniacs* ....(Comedy)
28—*Your Boy and Mine*..............................(Comedy)

UNIVERSAL ANIMATED WEEKLY.

SEPTEMBER—

5—*Animated Weekly, Vol. 2, No. 88*............(News)
12—*Animated Weekly, Vol. 2, No. 89*............(News)
19—*Animated Weekly, Vol. 2, No. 90*............(News)
26—*Animated Weekly, Vol. 2, No. 91*............(News)

UNIVERSAL SCREEN MAGAZINE.

AUGUST—

24—*Universal Screen Magazine. Issue No. 33.*
31—*Universal Screen Magazine. Issue No. 34.*

SEPTEMBER—

7—*Universal Screen Magazine. Issue No. 35.*
14—*Universal Screen Magazine. Issue No. 36.*
21—*Universal Screen Magazine. Issue No. 37.*
28—*Universal Screen Magazine. Issue No. 38.*

UNIVERSAL CURRENT EVENTS.

SEPTEMBER—

1—*Universal Current Events. Issue No. 16.*
8—*Universal Current Events. Issue No. 17.*
15—*Universal Current Events. Issue No. 18.*
22—*Universal Current Events. Issue No. 19.*
29—*Universal Current Events. Issue No. 20.*

Tense Timely Thrilling

"The RED ACE"

The UNIVERSAL Master Serial featuring Dashing, Daring, Fascinating

Marie Walcamp

Directed by Jacques Jaccard

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THE
MOVING PICTURE WEEKLY

OCTOBER 6, 1917.

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"BONDAGE
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BY

Hy Mayer

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Eddie Polo
Harry Carter

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16 EPISODES

Directed by

STUART PATON

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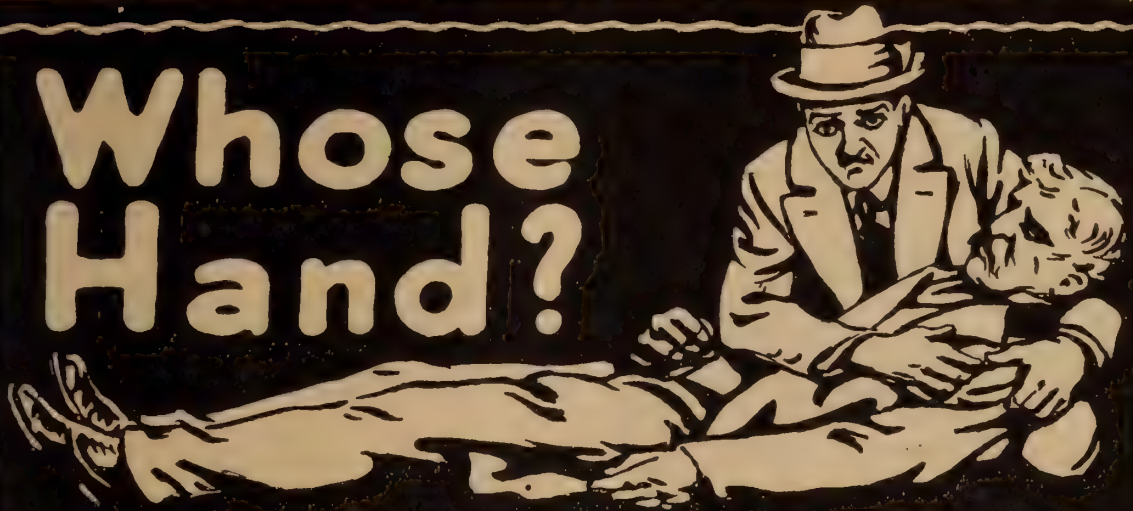

Featuring

Ben Wilson

Neva Gerber

Jos. Girard

Directed by Stuart Paton

From the Book by

Eustace Hale Ball

"The Voice on the Wire" packs mystery—it thrills with startling situations—it grips with unusual plot—a baffling reason for marking certain men for death. It defies solution by the most astute fan—it keeps them coming back for fifteen weeks. They simply can't let go until they have seen the solution of the mystery.

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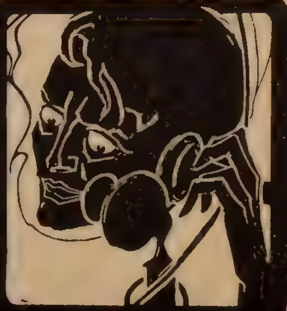
UNIVERSAL

The Thrilling UNIVERSAL Serial



Two-a-Week News Service

The Best News Pictures Each Week of OUR BOYS in Camp—at Home and Abroad—and— YOU GET THEM FIRST

Over a million men are now under arms in the Army and Navy. Everybody has friends or relatives in the service. Every one wants to know what is going on in the camps, in the field, at the front. There is just one way to show ALL the pictures of war activities—and that is thru the UNIVERSAL Two-a-Week News Service, one of which is the—

Universal Animated Weekly

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This great one-reel feature scored an instantaneous hit. Its subjects include the happenings throughout the world that are making history. All the big and important doings at home and abroad, both civil and military, are shown to your fascinated patrons just as they actually happen. The only form of moving picture entertainment that pleases EVERYBODY. Book the Universal Two-a-Week News Service and you can count on capacity each day one of the two is shown. You can book either or both on the "open" plan, no contract required, thru any Universal Exchange, or direct from the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

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Featuring MARIE WALCAMP, direction Jacques Jaccard. It vibrates with speed and thrills as it pounds home a patriotic message that gets under the skin of every fan.

"The Red Ace"

THE TRUMP SERIAL

Featuring MARIE WALCAMP, direction Jacques Jaccard. Carries the same star and the same director who made "LIBERTY" the most successful serial issued. The daring—smashing chances which this star takes thrill the fans to their heart's core.

"The Gray Ghost"

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Featuring Priscilla Dean, Harry Carter, Eddie Polo, Emory Johnson—direction Stuart Paton. Based on "Loot," by Arthur Somers Roche, which had a tremendous following among Saturday Evening Post readers. A gripping story of a mysterious—nervy—and daring crook.

"The Voice on the Wire"

THE MYSTERY SERIAL

Featuring Ben Wilson, Neva Gerber, Jos. Girard—direction Stuart Paton. A mystery serial that piques and baffles. Packs a powerful wallop in each installment.

Watch for "THE MYSTERY SHIP"

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SCENES FROM THE BUTTERFLY PICTURE

GRACE CUNARD

IN

"SOCIETY'S DRIFTWOOD"

"THE TAMING OF LUCY"

Gold Seal Three-Reel Society Drama. Scenario by Giles Warren. Produced by Charles Swickard.

By Edna Rowell Schley

CAST.

Lucy Spalding	Belle Bennett
Clayton Spalding	Morris Foster
John Damer	Val Paul
Mrs. W. Brown	Betty Schade

CAN'T you lend me the money, Mary? If you don't, I don't know what we'll do. Clayton has to get back the securities he borrowed, or go to jail. Oh, you can't let him go to jail, Mary! Think of the shame of it!"

"Lucy, dear, I'll do what I can for you. Please don't cry so. Go and tell Clayton that I'll try my best to help you."

Lucy had just heard from her brother that, unable to meet his gambling debts and threatened with expulsion from the club, he had "borrowed" some securities from the bank in which he was employed, and raised a loan on them. The bank has discovered their loss, and given Clayton, in consideration of his position in society, twenty-four hours to replace the bonds. Clayton had come to Lucy, and Lucy had turned to her dearest friend, Mary Brown, in whose country house she was a guest. Among the house party was Mrs. Brown's brother, John Damer, a ranch owner from the West, paying his first visit in years to the East. He had seen and been much attracted to Lucy, recognizing that she had the faults of a spoiled and petted child, but that underneath her frivolous manners there was a lovable nature. He longed to take her back with him to his ranch in Wyoming, away from all the artificiality of her life. He overheard her appeal to Mrs. Brown, and begged her to refuse Lucy's request, seeing the opportunity he had been looking for.

Lucy was desperate when she heard that Mrs. Brown must refuse to help her. The temptation to accept the hand of the rich Westerner was too great. She did not love him, but she saw an opportunity to save her brother, and to provide for her own future. She was honest enough to tell him that she did not care for him, but he assumed the responsibility for that. They set out, after a hurried wedding, Clayton accompanying them, for Wyoming.

The place struck Lucy as dreary in the extreme, and matters were not improved when she found that John expected her to take a fair share in the management of the house. Meals for all the ranch hands were under her charge, and she had to supervise the Chinese cook, who resented her interference. Clayton rejoiced in the life, but Lucy was very unhappy. She had almost made up her mind to leave it, once for all, when her birthday came, and her husband gave her a horse. The boys presented her with the saddle for it. She set off for a ride with them. When they arrived at the saloon, they invited her in to "celebrate" with them, but she of course refused. She asked the way to the station of an old man, and set out with the idea of taking the train back east. Three rough characters saw the unprotected woman riding alone, and followed her. When the boys came out of the saloon they thought that she had gone home, but were very uneasy when they found that she was not there. John became alarmed and set out with Clayton to hunt for her. They found the old man who had directed her to the station, and rode furiously in pursuit.

Lucy had come to a wash-out in the road, and fallen from her horse, the three men at once attacking her and carrying her to a shack above the road. Here they proceeded to play cards for her. John, however, arrived just in time with the cowboys, and the three desperados found short shift.

"You are right. This life does not suit you, and you are free to go back whenever you like. I'll institute divorce proceedings at once, and you will have no trouble," John told her that night, when she had recovered from her experience.

"I don't want a divorce."

"Well, what do you want?"

You!" and she fell into his arms.

At that moment Clayton came around the corner.

"Pretty good scheme of ours, eh, John? Worked, didn't it?" he said with a grin, while Lucy stared in astonishment, and John signaled him furiously to be silent.

the MOVING PICTURE WEEKLY

Vol. 5. OCTOBER 6, 1917. No. 8.

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.
Published Weekly by the

Moving Picture Weekly Pub. Co., Inc.

Editorial Offices................1600 Broadway, N. Y.
Publication Offices................409 Pearl St., N. Y.

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Subscription Price, $3.00 a year; Foreign, $3.50; Single Copies, 10c.

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UNIVERSAL CITY IN THE "TRIBUNE."

UNIVERSAL CITY has found its way into F. P. A.'s justly celebrated column in the New York "Tribune." One Beatrice B. Bernheim, who has been wandering up and down the face of the earth seeking what she may put into alleged poetry, has made such an impression by her poetic genius upon Mr. F. P. A. that he has been reproducing her masterpieces in sequence in his column for a long time. On Sunday, Sept. 23, Miss Bernheim's metrical version of her impression of the film capital of the universe appeared, and is reproduced here:

UNIVERSAL CITY.

(From "Impressions," by Beatrice B. Bernheim.)
A town of film and actor folk,
Who have their tasks well planned.
They laugh and sport and seem most gay,
But must obey commands.
The villain and the dancing girls
Are best of friends—they flirt and eat,
The cowboys cheer as their horses tear
With spirit down the street.
Little Zoe Rae in her queer pink frock
Is eagerly waiting her turn;
Miss Peacock's here with raven locks
And eyes where passions burn.
Little we think when we see the plays
The labor that's required for many days.
(Next Stop: "DEL MONTE TO SAN FRANCISCO")

STORIES OF THIS WEEK

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"THE SILENT TERROR."

Written, Adapted for the Screen and Produced by Jacques Jaccard.

CAST.

Virginia Dixon	Marie Walcamp
Patrick Kelly	Bobby Mack
Pierre Fouchard	L. M. Wells
"Steel" Heffern	Charles Brindley
"Dutch" Kate	Miriam Shelby
Dr. Hirtzman	Harry Archer
Red Fawn	Yvette Mitchell
Sergeant Winthrop of the N. W. M. P.	Larry Peyton
Little Bear	Noble Johnson

FOUR hundred ounces of platinum were sent to our country to-day by the 'Black Eagle,' and there is still more of it in the safe. Our source of supply is inexhaustible as long as we can keep the mine in our hands, and there seems to be no difficulty about that."

It is Dr. Hirtzman speaking, the head of the foreign Secret Service, which is seeking to help the enemies of the United States. His particular care is to keep the supplies of the precious metal, necessary to the manufacture of high explosives, sulphuric acid and all electrical appliances of war, from reaching its proper destination—the U. S. Government. Much of their supply is coming from the Lost Hope Mining Co., in Canada, which is the property of the Dixon family.

The "Black Eagle," however, has been discovered by the U. S. officers and blown up, and the officers now raid the premises of Dr. Hirtzman, and discover the supply of platinum in bags marked "Lost Hope Mining Co." The doctor escapes, and the officers think that the owner of the mine is guilty.

A bazaar for the Allies is in progress, and Virginia Dixon is present, and has just refused the hand of a young society man, when Patrick Kelly, a retainer of hers, forces his way to her with a much soiled letter. She tears it open, and finds a message from her brother at the mine, saying that everything has gone wrong since they undertook to supply the U. S. with their output of platinum. Every shipment is stolen and the messenger killed. Their father was the last to start from Lost Hope, and he has disappeared. Richard is sending his Indian, Little Bear, to notify the Mounted Police, but in case anything happens he is burying the metal on hand and blowing up the entrance to the mine. Kelly knows the location of the buried metal. Virginia is much disturbed and determines to leave at once for Canada.

In Lost Hope Richard is in the act of writing the directions of the hidden platinum for Virginia, when he hears a strange sound outside and goes to the door. As he steps outside, the "Silent Terror" drops on him from the roof, and they struggle. The Terror tears the paper from Richard and leaves, thinking him dead. Richard crawls to the detonator and pushes the handle, which causes the explosion, closing the mine entrance. The struggle has been heard by Red Fawn, the sister of Little Bear, and she hurries to the cabin, to find Richard dying.

At the headquarters of the N. W. M. P. Sergeant Winthrop is receiving a telegram ordering him to hold Richard and James Dixon, as they are wanted for treason in aiding and abetting the enemy of the U. S. Winthrop, who is talking to Little Bear who has brought him Richard's message, sets out for the mine.

When he arrives at the frontier hotel, which is run by Pierre Fouchard, who is really an enemy to his country, he finds Red Fawn, telling Fouchard, Steel Heffern and "Dutch" Kate of the death of Richard at the hands of the "Silent Terror."

Virginia is called from the bazaar to see three men of the Secret Service, who have come for news of her father and brother, whom they accuse of treason in deflecting the platinum supply from the U. S. Government. Virginia declares passionately that they are true and loyal, and the victims of foreign machinations. She declares her intention of going to Lost Hope herself, and rushes home to prepare.

Her maid hears her telephoning to go to Canada, and immediately informs Hirtzman of the fact. He prepares to go, too, meaning to arrive be-

(*Continued on page* 14)

DOROTHY

BLUEBIRD PHOTOPLAY
With
WILLIAM STOWELL.

IS that the way I really looked in Midvale?" said Elinor, looking at an old photograph which she had found that afternoon in her desk.

"What an innocent I was! And how the much-maligned 'Bohemia' has broadened me, even though I have had to earn my living by raking up stories that people would much rather allow to remain buried."

Elinor Crawford made her escape from the restrictions of village life to attain a career as a writer in New York. Evan Kilvert, an attorney in her home town, had courted her and failed to win her love; his strong opposition to her going to the great city having determined the girl to make every effort to succeed. Her nearest approach to fame was an assignment as special writer upon scandalous topics for a newspaper of sensational bent.

Her life in New York centered around Washington Square, where she established an apartment on the commonwealth plan with Francesca Taft, an artist who had gained some renown and standing in the "Bohemian" colony. When Elinor is assigned by her editor to get a story from Evan Kilvert, now established in New York, on the topic of a famous murder case in which he figured as the defendant's attorney, she fulfills her duty and meets Kilvert for the first time in some years.

CAST.

Elinor Crawford	Dorothy Phillips
Francesca Taft	Gretchen Lederer
Eugenia Darth	Gertrude Aster
Evan Kilvert	William Stowell
Bertie Vawtry	J. B. McLaughlin

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The old acquaintance renewed gradually ripens into a revival of Kilvert's affection for Elinor and, to some degree, an awakening of the girl's love for her old admirer. Kilvert's unbending hatred for New York's "fast life," and the denizens of "Bohemia" is something that Elinor finds hard to countenance, let alone overcome. When she introduces him to "her set" he openly remonstrates with her for living a life of such unmaidenly freedom.

Upon Kilvert's views of life Elinor bases a sneering and satirical story, and takes it to the editor of a sensational paper in the hope of selling it. Not alone does the editor, Bertie Vawtry, buy the manuscript, but he professes a sudden regard for the authoress. The acquaintance thus formed brings Vawtry frequently into Elinor's "Bohemia," and the engagement of Vawtry and Elinor is eventually understood by their friends.

Floating along on the tide of pleasure and self-satisfaction, Elinor is suddenly wrecked by Vawtry's perfidy. He sends her a note to the effect that he has married, for her money, a rich widow to whom he is indebted for the funds that started his paper. Keeping her own counsel, Elinor leaves "Bohemia," and her disappearance is logically coupled by Francesca Taft and her other friends with the coincident absence of Vawtry from their usual haunts.

Many months later, Elinor comes upon privation and falls exhausted before the window of a cafe where Kilvert is at luncheon. The lawyer goes to her, insists that she eat at his table, and listens to her story. This time the acquaintance results in love, and in the long run they marry. For a while Elinor delights in her newer

PHILLIPS • IN • "BONDAGE"

By EDNA KENTON

Directed by IDA MAY PARK.

and more luxurious life, but when she learns that Vawtry's wife is divorcing him, she longs for her old associations and decides to have just one more evening of freedom.

She calls her dearest friend, Francesca Taft on the phone. "There is a mad impulse swaying me to-night. Vawtry is back in town. I'm going for one more last revel before I settle down to the unending dullness of this new life."

"Take my word—my advice," says Miss Taft. "Don't do it!"

Her honest, sympathetic and cruelly perplexed husband hears his wife as she speaks into the phone. He has unwittingly eavesdropped, and now stands irresolute.

He surprises Elinor at a late dinner with her old admirer in the very cafe before which she had previously been stricken by privation; the event that had started the renewal of the old love that led to her marriage. Elinor, upon realizing that her husband has discovered her deception, flees from the cafe and is lost to Kilvert for months.

Francesca Taft learns from Vawtry that Elinor is not with him; that she has been lost to all of her acquaintances. Hastening to tell Kilvert that Elinor is not, at least, openly unfaithful, Francesca then bides her time until Elinor shall seek her old haunts, hoping then to arrange a reconciliation. Kilvert has, meantime, determined to silence Vawtry's slanderous tongue, and lashes the journalist into submission with blows from an avenging horsewhip. When Elinor, driven to desperation by poverty, seeks him out, through the medium of Francesca, he takes his wife back into his home, with a better understanding of her nature.

SCENES FROM "BONDAGE," BLUEBIRD'S NEW PHOTOPLAY.

"Do I understand you rightly? You wish me to force the issue with this cad, who has wheedled out of you thousands of dollars, and compel him to marry you?" In "Bondage," the Bluebird with Dorothy Phillips as the star, this remark of the lawyer-hero, honestly in love with the heroine of the story, precipitates one of the most gripping emotional scenes ever reflected on the screen.

"Until I learned of this other woman, I was willing to let him go; but now I cannot bear to see her have him. It is a state of mind and heart which no man can—but women will understand." The heart of the high-spirited girl was being opened to her lawyer-husband; the girl-wife was struggling between two moving impulses. In "Bondage," the Bluebird photoplay, Dorothy Phillips will enact, in this scene, an episode of intensely dramatic force.

"I do not need to know this cad's name," said the husband to his bride. "Your case will fare better by leaving his name out of it. He shall represent in my mind a crawling snake, and I shall deal with you on that basis." William Stowell, leading man for Dorothy Phillips in "Bondage," the Bluebird photoplay with Dorothy Phillips, enacts a vital scene of intense emotional developments at this important stage of a gripping drama of New York's "Bohemia."

Dorothy Phillips, featured in the Bluebird photoplay "Bondage," is ably assisted by William Stowell in a succession of gripping episodes. "Bondage" deals with events in New York's "Bohemia"—the colony of artists, writers and musicians who spend their leisure in frivolous "night life," blending darkness into dawn. Out of these scenes has come a gripping dramatic story, to be unfolded in Bluebird artistry with Dorothy Phillips playing the best role in her career.

BISON TWO-REEL DRAMA.

"THE TEMPLE OF TERROR"

By EARL HEWITT.

CAST.

Arthur Vail	T. D. Crittenden
Millicent Vail	Eileen Sedgwick
Jack	Fred Church
Mara	Nellie Allen
Abou	Sam Appel

Produced by W. B. Pearson.

"HOW would you and Jack like to spend your honeymoon with me in Africa?" asks Vail of his daughter Millie. He has just received an offer from the Government to fiance an expedition into the forbidden country.

"Oh, Daddy! That would be ideal!" cries Millicent. A short time later the expedition starts.

In Africa, Mara has become queen of the village in which there is a mysterious idol in the temple. She is unmercifully cruel and rules her subjects with a hand of iron. A native tells her that the full moon is near and asks who is to be the sacrifice. He is told that he must find a white person or be the sacrifice himself.

Vail's party leaves for the interior, but the two men leave Millicent with Gonga, the leader of the natives, thinking it will not be safe to take her farther inland. After a day's march, Vail and Jack arrive at Mara's village and find their way to the temple, where they are taken prisoners by Mara. She notices Jack's youth and good looks and covets him. She mentions her lions' den where she sacrifices all white people and then tells him that their only means of saving their lives is for Jack to marry her. Jack laughs and she slaps him across the face. Just then Millicent is brought before Mara. When the girl screams, Jack starts up in horror and Mara understands the situation. She orders Millicent sacrificed. The natives carry Millicent to the temple where the lion den is; Vail and Jack accompany the Queen.

Dear Daughter:
This is your inheritance. It is full of danger.
Father.

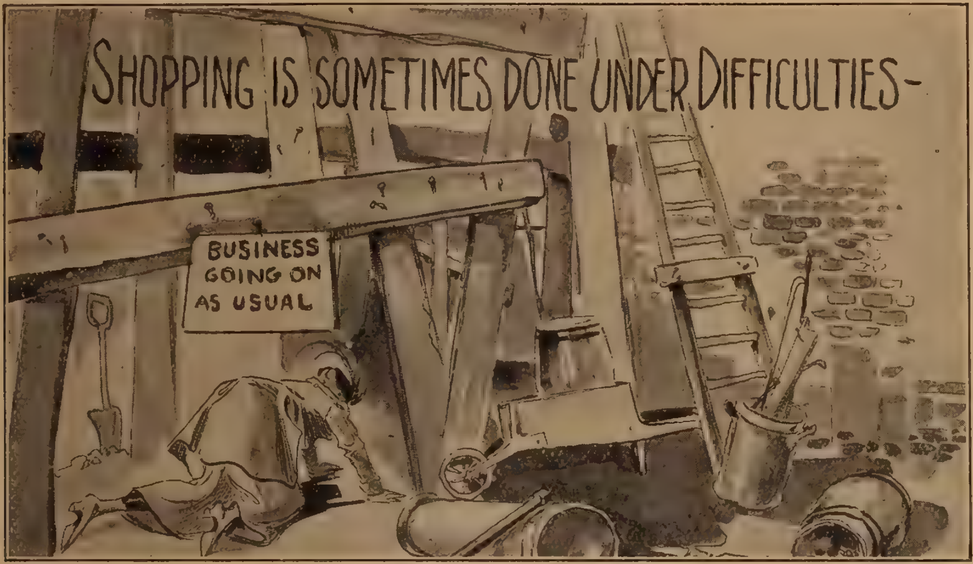
Meanwhile, Charlie, the elephant belonging to Vail and a great favorite of the whole party, has wandered away from camp and has approached the village. He hears Millicent's screams and enters the temple as Mara is torturing the girl with the sight of the hungry lions. Mara's natives flee in terror, but Mara pushes Millicent into the den. Seeing this, Vail and Jack overpower their guards and try to get into the den. Charlies takes up a rope that was around Millicent and lets it down into the hole. Millicent starts climbing up the rope, while Mara, seeing what is happening, draws a knife and starts toward Charlie, who is pulling up the rope. Jack and Vail enter the room and Jack grabs Mara's arm as she is about to strike Charlie. Jack and Mara fight and the latter is thrown down into the den. Coming from the temple, Vail, Jack and Millicent mount Charlie and hasten from the horrible village.

"THE RED ACE."

(*Continued from page* 11)

fore her. Therefore, he attacks her chauffeur in the garage and one of his men takes the man's place. Virginia soon discovers that they are going in the wrong direction, and Kelly, drawing his knife, forces the chauffeur to stop and then knocks him from the machine. The train has already left the station, but they pursue and gain upon it, Virginia works her way to the front bumper, and gets ready to make a jump for the train.

Seeing New York with Hy. Mayer


SHOPPING IS SOMETIMES DONE UNDER DIFFICULTIES-
BUSINESS GOING ON AS USUAL

One of Hy. Mayer's humorous glimpses into the city, that will never be completed—New York.

SOMEBODY once asked a visitor to New York what he thought of the metropolis.

"Well," said the stranger, "it'll be a nice town when they get it finished."

The picture above is not nearly so much of a fantasy as you might think. New York stores are always undergoing "improvements," but they never think of shutting their doors on that account. It has remained for Hy Mayer, the world-famous caricaturist, to see the humorous side of this phase of the constantly changing landmarks of the city, and to picture them in a unique reel of combination on animated cartoons and motion pictures, all in his own inimitable style.

No matter what kind of a car you drive—be it a flivver or be it a Rolls-Royce—you will enjoy the little personally conducted tour of the Big Burg which Hy Mayer has planned for you. No fear of congested streets—no slinking past the traffic cop—no summonses—no blow-outs—no maddening delays at the corner of Forty-second Street and Fifth Avenue—no danger of gunmen or pickpockets when you penetrate the alleys. Perfectly safe and secure you sit in your plush, or plain wooden, theatre-seat, and see the humors of the famous thoroughfares, the skyscrapers scraping, the breadline in action, the famous Ghetto, with its perambulating department stores, the fashionable crowds on Fifth Avenue, which has been called "The Show Window of the World." You are not tired, your feet don't hurt, the wind does not blow the dust in your eyes. You sit back comfortably and watch imaginative creations of the artist's pencil grow into reality and back again, and wonder audibly how he does it.

How he does it is his secret, and he says frankly that it has taken him thirty years of art-work to learn. First he takes us out into the Hudson River and shows us the w. k. skyline of New York. This fades into "The Washline." We see the bridges over the East River; we see how the streets look from the top of the highest buildings, people like flies around a honey pot, and street-cars like submarines in deep rivers between canyons; he shows us the busy corners of the world-famous streets. He takes us to the foreign quarters which make New York seem like a hundred cities in one; he takes us down on the docks and shows us the "wharf rats" in their native haunts. Chinatown passes in review before us, and then, by way of contrast, the riders in Central Park. Many phases of the city's teeming life are shown us, sometimes in pictures, sometimes in drawings that seem to interpret them even better than reality itself. The reel is a unique thing, and an addition to any one's program.

NEW YORK
as seen by Hy Mayer.

Illus. Title
No.—O. K.
1—The washline of New York.
2—The bridges.
(3) Manhattan Bridge.
(4) Williamsburg Bridge in the distance.
5—Seen from above.
(6) City Hall Park as seen from one of the skyscrapers.
(6a) Skyscrapers on lower Broadway.
7—On Fifth Avenue.
8—Busy corners.
(9) Park Row.
(10) Forty-second Street and Fifth Avenue.
11—Department stores on wheels.
(12) On the lower East Side, the Ghetto of New York.
13—Two of the oldest inhabitants.
14—Where the oysters enter city.
15—Wharf rats.
16—The heart of New York is full of splinters.
(17) Looking up Times Square.
18—The beauty of our statues is often marred by the never-ceasing reconstruction of the city.
19—This may look like somewhere in France, but it's somewhere on Madison Avenue.
20—The signalling curb-brokers. Why do they need telephones?
21—Riders in the park.
22—In Chinatown.
(23) "Tee-hee!"
(24) Faces you have seen.
25—New York children at play.
(26) There's a difference—
THE END.

RACES! Races! Races! This afternoon at Jazztown race track. Admission, twenty-five, fifty, and a buck!"

Farmer Reuben is a good judge of horses, but a poor one of mortgages. He played the ponies, and his jockey's name was Dub L. Cross, and he lived up to it. On his farm was a poor boob by the name of Jim Nastic, whom everybody ill-treated, including Eva, Reuben's daughter, who was sweetness personified. He hated Cross and planned to get him fired and ride in his place. So when it was time for the race, he sneaked into the paddock and hung a lot of extra weights under Reuben's horse's saddle. Reuben was counting on the money he would win in the race in order to pay off the holder of the mortgage on his farm, who was threatening to close it tomorrow.

L-KO TWO-REELER.

Directed by Dick Smith.
Supervised by J. G. Blystone.

CAST.

Hick Reuben	**Bob McKenzie**
Dub L. Cross	**Chester Ryckman**
Jim Nastic	**Eddie Barry**
Reuben's Daughter	**Eva Novak**
Mortgage Holder	**Harry Larraine**
Miss Gettem	**Catherine Young**

(*Copyright* 1917, *L-Ko Motion Picture Kompany*)

Jim revealed the deadly scheme he had put up on Cross to Reuben and got the job of riding the horse, as he had planned. But Cross was determined on revenge. He fixed the scales so that he could pull a string when Jim got on them, and then have him declared overweight. This plan he carried out just before the race, so that Jim was disqualified. Reuben did not know what to do for a jockey, but Eva came to the rescue, offering to ride the horse to victory.

Foiled, Cross still was determined on revenge. He found out the secret of the joint which Reuben was running for the playing of the ponies in defiance of the law. He hired a vampire to tamper with Reuben's honor and discover the secret to the police. This she did to the queen's taste. The police raided the place at the psychological moment, but Reuben escaped just in time. Cross escaped, too, and there was an animated chase through the streets, Reuben in a Ford and the cops on bicycles. Numerous houses were torn down and many citizens maimed before the prey was caught.

Moral—Don't follow the horses.

SMITH'S LAST COMEDY.

DIRECTOR Noel Smith has just finished a comedy that centers around a dancing school, and in which a number of beautiful classic dancers appear. These young ladies had quite an exciting experience while this picture was in process, as while they were dancing and prancing at the edge of a lake, several of them accidentally fell in, but they did very well as mermaids, and were rescued, none the worse for their dip.

A Drama of Revenge

A WOMAN'S revenge upon an unjust judge is the theme of the coming Butterfly Picture, "Society's Driftwood," with Grace Cunard in the leading role. Joseph Girard appears with her as the judge, and Charles West as his younger brother, who becomes involved by his affection for the woman, in the quarrel against his brother. The picture was directed by Louis Chaudet and written by Harvey Gates.

The scene illustrated is from the commencement of the story. The woman is earning a precarious living for herself and her consumptive brother, as a fortune-teller with a small circus. She has chosen this means of earning a livelihood so that her brother may have the benefit of the outdoor life. A purse is stolen and she is accused of the theft. She comes before the judge, who treats the case as mere routine, and finds her guilty. Her brother, to save his sister, takes the crime upon himself. The girl then goes to the judge to make an appeal to him, as the sentence of four years of prison is equivalent of a sentence to death for her brother. He treats her with contempt, and orders her to be arrested and run out of town for annoying him.

Systematically, she sets to work to be revenged upon him. How, after four years, she accomplishes her purpose, and finds happiness at last, is told in one of the most forceful pictures which have yet been scheduled as Butterflies.

Scene from the coming Butterfly Picture,, "Society's Driftwood," with Grace Cunard.

"The Desire of the Moth" is One Hundred per cent. Perfect

WHEN the next Bluebird Photoplay is released, a new Bluebird leading man will make his appearance, and unless we miss our guess much more widely than usual, he will make an instantaneous hit. The picture has a very great deal to recommend it. In the first place it is a screen version of the story by Eugene Manlove Rhodes, published in the Saturday Evening Post. The original title, "The Desire of the Moth," has been retained. In the second place it is a Rupert Julian production, and that means the best direction that the screen can boast. In the third place, there are three players in the three principal roles who have more than the usual claim to consideration. Ruth Clifford is rapidly winning her way to the front rank as a Bluebird star, and she will materially increase her reputation by her work in this picture. Julian himself has one of those character parts, of the type which he played in "The Kentucky Cinderella," in which he is second to none, and last but not least, Monroe Salisbury makes his bow in a role which is cut from the cloth of pure, all-wool and a yard-wide romance, of the sort which has been sure-fire ever since there was such a thing as a "drama" in any country.

Scene from the coming Bluebird Photoplay, "The Desire of the Moth," a Rupert Julian production, with Ruth Clifford and Monroe Salisbury.

The story is set among some of the most beautiful scenery in California, and there is no lovelier country in the world; while the photography is up to the Bluebird standard, and there is no higher praise. All in all, "The Desire of the Moth" is a picture that the sponsors of Bluebird Photoplays may well be proud of, and its success with the public is a foregone conclusion.

Three Coming

Zoe Rae in the coming Butterfly, "The Cricket."

THREE Butterflies of more than usual interest are scheduled for the near future. They are "Under Sentence," with Harry Carey; "The Cricket," with Little Zoe Rae, and "The Bumblebee" with Neal Hart. The title of the last has been changed to "The Man from Montana," as Butterfly Pictures are, despite their name, not a strictly entomological collection of photoplays. The three pictures are all of quite different types, though Carey and Hart are both known to fame as "Western" actors, the stories of their two Butterflies are so very unlike each other that there is no danger of monotony in the program.

"Under Sentence" was written by George Hively and directed by Jack Ford, and stars Carey with Molly Malone as his leading lady, so that the winning combination that put over "Straight Shooting" in such convincing style, have once more co-operated with splendid results. That a man cannot be all bad while he retains his devotion to his mother is the theme of the story.

"Cheyenne" Harry had broken most of the ten commandments except the ones which say "Thou shalt not kill" and "Honor thy father and thy mother." He honors his mother above all else in the world, but he is under sentence of death for a crime he has not committed. With Ben Kent he is accused of shooting the messenger on the stage, when the two outlaws held it up in the middle of a river. Cheyenne has written to his mother of his fine ranch, his prospects of wealth, and his charming wife. It was to obtain funds to pay the long-promised visit to her in the East, that he had consented to help Ben in the stage robbery, but he never intended that blood should be shed. That was Ben's doing. Both men are on the scaffold with ropes about their necks when a telegram comes from Cheyenne's mother, saying that she is worried about the delay and is coming to visit him. The sentimental cowboys grant him a reprieve for two weeks, and his friend, the ranch-owner, lends him his house, and—crowning gift—his daughter, so that the old lady's dream may not be broken.

One of the dearest old ladies ever filmed plays the role of Cheyenne's mother. She is Mrs. Townsend, and she makes her screen debut at the age of seventy.

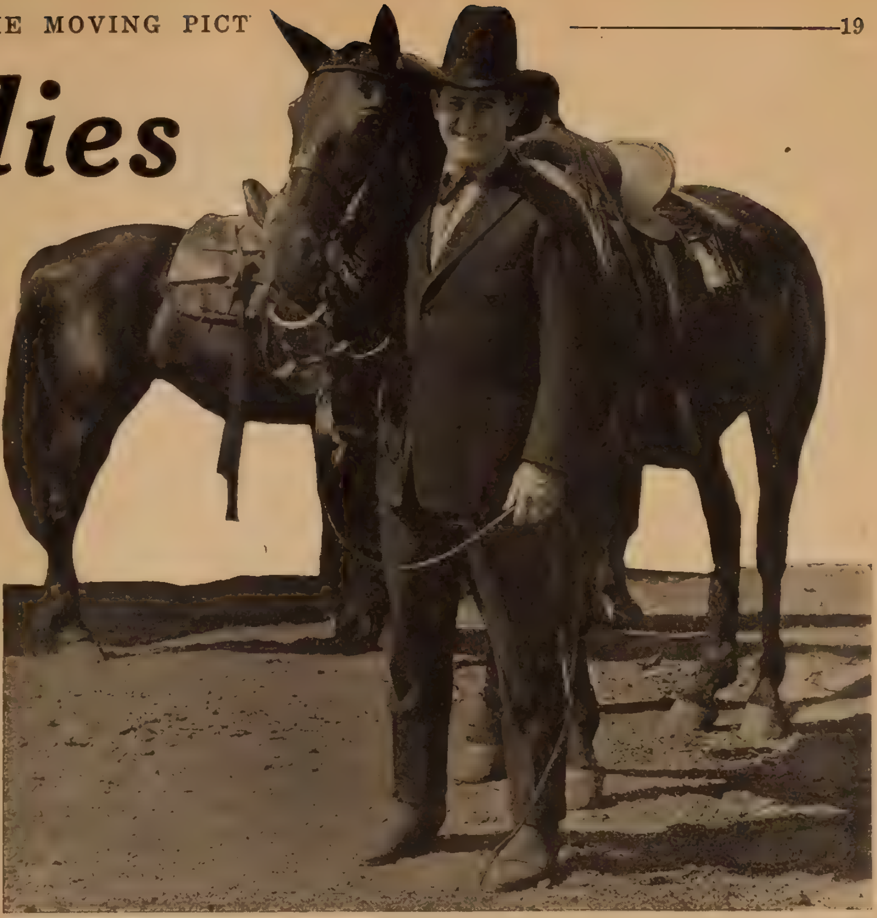
A greater contrast could hardly be imagined that the Butterfly which follows. This is "The Cricket," with a six-year-old star, a charming story of the transplanted French colony of New Orleans, with Zoe Rae in a dual role, which she managed with all the resource of her remarkably mature talent. The daughter of a poor music teacher, Zoe, nicknamed "The Cricket" gets a chance at the local theatre in the role of the haughty Princess. The cut shows Zoe's idea of the gracious manners proper to such exalted personages, and the scene in which she scorns the ugly little boy, is one of the most charming child studies ever filmed. Three old bachelor of the theatre see and fall in love with the child. Soon after, her mother dies, and she goes to live with the three men. Then we see her grown-up, and causing them all sorts of anxiety over her matrimonial arrangements. The estrangement of the three friends is brought about because they cannot agree to let her have her own way. Some years later they are brought together again by the child, who is the very image of "The Cricket," and who is played by Zoe, of course. The last scene shows the feast of reunion, and there is a hearty and unexpected laugh at the end, which will send any audience in the world away feeling satisfied with themselves and the picture. Rena Rogers plays the Cricket grown-up, Fred Warren, Harry Hold-

Harry Carey in "Under Sentence."

Butterflies

en and Winter Hall the three bachelors, George Hupp is the boy Pascal, and Hal Cooley the same boy who marries the Cricket later, while Gretchen Lederer is the mother. All these people are perfectly content to play "support" to the baby actress, which is one of the greatest compliments which could be paid her.

After "The Cricket" comes Neal Hart's first five reeler. This is called "The Man from Montana," and concerns a mine, about the possession of which the action centres. The story was written by Harvey Gates and George Marshall, and directed by the latter, and Hart has a new leading lady in the person of Vivian Rich. Miss Rich is a Southern girl, educated in Boston. Rather a piquant combination, don't you think so? She has had some experience on the stage, first in stock and then in "The Country Girl," on no less a place than Broadway, New York. Pictures looked good to her, and she became a member of the original Nestor company, later playing for American and Selig. She is a brunette, neither tall nor short, but just right; and she has large dark eyes that photograph very effectively. Her role in "The Man from Montana" is somewhat passive, as the role of the girl who plays opposite such a fellow as Neal Hart is pretty apt to be. But the story is not one of those typical wild and wooly Westerns at all. It is a tale of a fight for the possession of a mine, which turns out to be very valuable after its first owners have lost faith in it. There are crooks—a determined band of them, with the girl in their power; there is a thrilling rescue in which Hart springs from the running-board of one speeding automobile to the other; and of course, there are some fine fights. Virtue is triumphant and villainy suitably rewarded, just as it should be.



Neal Hart in his first Butterfly, "The Man from Montana."

A flash of Molly Malone in "Under Sentence."

ALLEN CURTIS FALLS IN CREEK.

THE waters of a swiftly-running stream are offensive to the dignity of Director Allen Curtis, especially when he falls in, to the merry laughter of Gale Henry, Universal comedienne and the other members of his Joker company.

A few days ago the company was taking some scenes in a canyon and it was necessary to reach the other side of a small stream which unexpectedly came into view. A board was obtained and Miss Henry, Milton Sims and the cameraman proceeded across with safety. But when Curtis reached the middle of the temporary bridge he lost his balance and went splash into the water. Fortunately it was not very deep, but the director was none too comfortable in his wet clothes. Consequently, he could not be blamed for having his company act with accelerated speed so that he could finish the scheduled work and hie himself homeward for a desired change.

Phil Dunham has just completed a two-reel L-Ko starring Billie Bevan and Lucille Hutton. This is an unusually high class slapstick picture. Phil has already started production on another L-Ko funfest, in which he plays the lead himself, supported by the capable Bill Bevan and beautiful Lucille Hutton.

Dorothy Phillips

An art study of Dorothy Phillips.

MOST amusement enterprises and sports have their seasons, at the end of which the professional critics have a wonderful time summarizing the prominent events and panning or praising the participants therein. Motion pictures, however, are an all-year proposition. They are without beginning and without ending, and many of the most brilliant luminaries concerned in them will tell you that they have not been able to take a vacation in years. So we miss the illuminating summaries of the season's photoplays, and the rating of the artists according to progress and merit, which are a feature of the older organizations. Some day, a discerning person will discover that an interesting article might be written on these lines, and then Dorothy Phillips will receive public recognition for having made the most electrifying progress in the twelve months' span.

This time last year, both Bluebird Photoplays and their scintillating star, were just beginning to be talked about. Both were just rising over the photoplay horizon. Now both, in the fullness of their beauty and popularity, are in the zenith. The success of the one has been largely dependent upon the success of the other.

The flight of the Bluebirds started about the end of January, 1916, and Miss Phillips waited almost a year before making her debut in them. Of course, she had won a large public before her first Bluebird picture was scheduled, for she was a prominent member of the Universal organization in the East, which had its headquarters at Fort Lee, before the exodus to Universal City. "The Price of Silence" was her first picture under the new brand. It was received with marked favor, and her life since then has been just one Bluebird success after another, with an occasional "Bluebird Extraordinary" and a "Jewel Production," just to break the monotony. Joseph De Grasse was the director of "The Price of Silence," and his assistant was his wife, Ida May Park. After a while Miss Park assumed the directoral authority, and for some time Miss Phillips had the distinction of being the first star in pictures to work alternately with two producers, in order that no time should be lost between her releases. Re-

Makes A Record

By Marjorie Howard

The latest photograph of the Bluebird star.

cently Mr. De Grasse assumed the control of the destinies of Franklyn Farnum's Bluebird Company, leaving Miss Phillips and Miss Park to work out their salvation together.

A glance over the Phillips Bluebirds reveals an imposing array of characterization to the credit of the star. She is now at work on the twelfth — a remarkable achievement for the year. She has played the young, unsophisticated village maiden, the misunderstood wife, the mother's yearning over the career of her only son, the triumphant star of a Broadway hit, the factory girl, the spoiled daughter of a wealthy house who makes an unfortunate marriage, the outcast of the streets, the leading attraction of the dance-halls—and she has played each of them with the sure touch of a passed-mistress of her art.

The characterizations which stand out most clearly perhaps, among the dozen which stand to her credit since her first Bluebird are her interpretations of the dual role in "The Girl in the Checkered Coat," which was pronounced by the critics to be the cleverest piece of work of that kind which the screen has yet seen; her wonderful interpretation of the Barbary Coast queen in the Bluebird Extraordinary, "Hell Morgan's Girl" (one of the most successful pictures of the year), and her creation on the screen of Ibsen's immortal heroine, "Nora," in "A Doll's House." This deserves mention, not only because it marks a first attempt to interpret the works of the great Norwegian on the screen, but because of the enormous difficulty of "getting over," without the aid of the spoken words, the role which has been made famous by some of the greatest actresses of our day.

If you asked Miss Phillips herself which of her dozen roles she enjoyed the most she might answer "Nora." She said to an interviewer, the other day:

"When Mr. De Grasse notified me that my next role was 'Nora,' I was overjoyed. I saw Madame Nazimova play it when I was about fifteen, and though the psychology of the part was beyond me then, I was tremendously impressed with the character, and ever after longed to play it. I had definitely made up my mind to be an actress at that age, you know, and in fact, I went on the stage in earnest almost immediately afterward, with the veteran actor, George Fawcett in his stock company in my native town of Baltimore. I do not know of any role that I should rather play than the heroine of 'A Doll's House.' Of course, it is immensely difficult to convey the subtle genius of Ibsen on the screen. The words of the play are so vital that even a poor performer makes some impression on his audience in an Ibsen role. I felt that the part had been stripped of so much that our recourses of facial expressions and gesture had never seemed so meagre. I was fortunate in that Mr. De Grasse is a student of Ibsen, and has produced the plays in his own stock company. 'A Doll's House' was one of his favorites; so I had all the benefit of his experience and study in connection with this most celebrated character. He was a tower of strength."

Miss Phillips is not one to depreciate the assistance she has received from others in making her striking career. She said the other day:

"Mr. De Grasse and Miss Park have been my directors since I started with Bluebird, and I owe much of my success to their tire-

(*Continued on page* 39)

Mobilizing America's Cartoonists Fo

CARL LAEMMLE receives congratulations for his success in linking screen and newspaper—Country's best cartoons will appear each week in Universal Current Events.

THE terms "Fourth Estate" and "Fifth Estate" are pretty generally recognized to-day as descriptive of the newspaper field and the motion picture field. Heretofore they have always been used as exponents of rival activities. To Carl Laemmle, President of the Universal Film Manufacturing Company, goes the credit for having welded the two estates together in such a way as to make them complimentary to each other instead of opposed to each other. By a master stroke of genius Mr. Laemmle has arranged for the millions of people whose chief source of information is the motion picture, to see on the screen the principal cartoons which appear in America's leading daily papers, recreated in the Universal Current Events. This feat is universally praised by educators, film men and newspaper men as one of the most beneficial endeavors yet undertaken by the screen, and the screen is coming to be more and more the great forum of knowledge in this country.

One of the most effective features of every large newspaper is its cartoon service. The eye naturally is attracted to a picture, and if the cartoon fills its purpose it is intensely more expressive than a solid column of reading matter, however scaring its heading. The vogue of the cartoon is growing more and more in this country, and almost every great newspaper has developed one or more cartoonists of national reputation. The work of many of these is syndicated to other papers where it is seen by thousands. In the movies they will be seen by millions. So much for the effectiveness of the cartoon in the newspaper.

In the Animated Weekly Hy. Mayer's exceptional work has proven even more attractive in the realm of the screen. Mr. Mayer could have his pick of the newspapers of this country, but he prefers the screen. It was the success of Hy. Mayer's cartoons in the Animated which gave Mr. Laemmle the idea of coralling the best of the cartoons appearing in daily papers, and recreating them in Universal Current Events. Once imbued with this great idea, Mr. Laemmle could not rest until he had brought his new project into reality. It was almost a month before the work of consolidating such a vast undertaken had progressed to the point where the fact itself could be announced. But last week this point *had* been reached, and a modest announcement of the accomplishment of the consolidation was sent out through the trade press. Immediately there poured in upon Mr. Laemmle a flood of congratulations by telegraph, letter and personal expression, which positively amazed the president of the Universal, to whom accomplishment has been second nature for the ten years he has been in the motion picture business. It is an old story for Mr. Laemmle to be accomplishing things, but very few of the things which he has done in his busy film career have elicited so much praise as this cartoon mobilization. It was a gigantic undertaking with an original idea behind it which will enable Universal Current Events to occupy a unique position in both the motion picture and newspaper field. It is the medium through which two services supply millions of people with graphic representation of current events and ideas as seen through the clever pen of the leading cartoonists of American newspaperdom.

The Universal in this new departure has no interest to serve save that of instruction and entertainment. The political cartoon will be treated merely as a cartoon, and not as political propaganda. Universal Current Events has no politics. All shades of political doctrine will be treated alike. The only cartoon which will have the call over any other kind of cartoon is the patriotic one, and Current Events will endeavor in every way to further the new Liberty Loan, and every other project which has governmental backing. Mr. Laemmle offered at the entrance of the United States into the war, all of his news services to the government for any service which could be thereby rendered. And various departments of the Government are using them at the present time.

As an instance of the approval which the mobilization of America's cartoons has met, a few of the hundred telegrams which Mr. Laemmle has already received are herewith reproduced:

Carl Laemmle, 1600 Broadway, N. Y.
Note with interest your article on cartoons on screen, Morning Telegraph. This is an excellent move, and I congratulate you on its consummation. ROTHAPFEL.

Carl Laemmle, 1600 Broadway, N. Y.
Accept my congratulations on your new step in screen progress.
WM. A. BRADY.

Carl Laemmle, 1600 Broadway, N. Y.
Ideas are the moving force of the world. Their quick dissemination by means of the press and the screen cooperation is something worthy of praise, so best wishes for success of plan. HENRY W. KEYES,
Gov. of New Hampshire.

Carl Laemmle, 1600 Broadway, N. Y.
The press is now the Tribune of the people. You are making the screen the Tribune of the press.
HENRY L. MYERS,
United States Senator.

Carl Laemmle, 1600 Broadway, N. Y.
Together the newspaper press and the motion picture screen can bring to bear an influence for good that is incalculable.
JAMES D. PHELAN,
United States Senator.

Carl Laemmle, 1600 Broadway, N. Y.
The current thought of the hour is pithily expressed by the newspaper cartoon and in showing the best ones on the screen you have blazed a new trail. JOHN K. SHIELDS,
United States Senator.

Dear Daughter:
This is your inheritance. It is full of danger.
Father.

Current Events

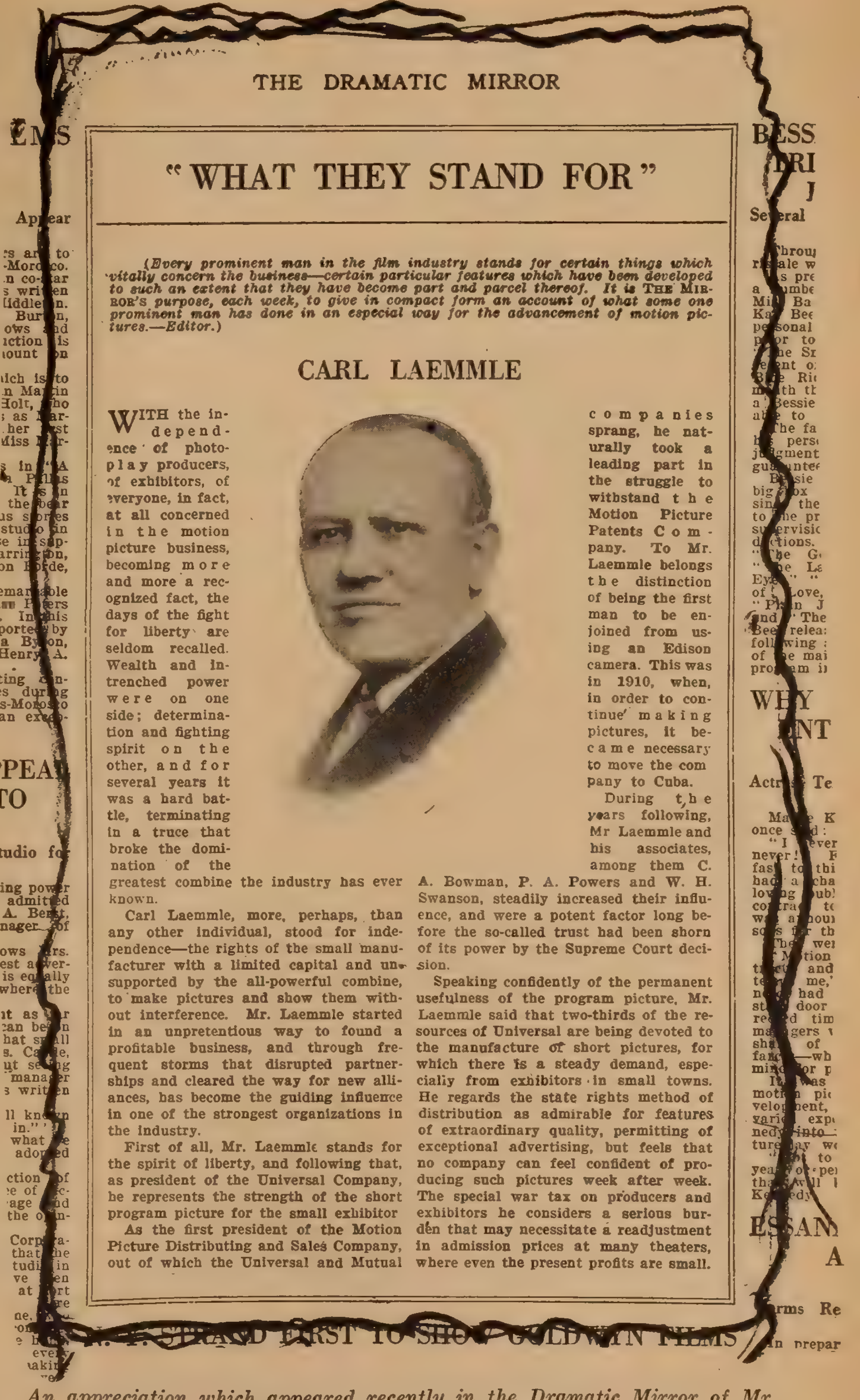
Carl Laemmle, 1600 Broadway, N. Y.
Congratulations. Linking press and screen will link North and South and East and West.
EMERSON C. HARRINGTON,
Gov. of Maryland.

Carl Laemmle, 1600 Broadway, N. Y.
To consider every public question from every point of view by means of screening newspaper cartoons is an idea of such magnitude as to challenge the interest of all. Congratulations.
REED SMOOT,
United States Senator.

Carl Laemmle, 1600 Broadway, N. Y.
Of the many notable achievements of the screen the joining of forces with the largest newspapers in every city will mark a Red Letter Day in the Cinema Calender.
JAMES H. BRADY,
United States Senator.

Carl Laemmle, 1600 Broadway, N. Y.
Interest of all thinking men challenged by the plan to publish on the screen before literally millions the newspaper cartoons that have proved effective. May I wish success and extend my warmest felicitations.
CHAMP CLARK,
Speaker of the House.

Among the leading newspapers whose cartoons will be re-created for Universal Current Events may be mentioned: The Albany Knickerbocker Press, The Albany Journal, The Atlanta Journal, The Atlanta Georgian, The Atlanta Constitution, The Atlanta Sunday American, The Baltimore Sun, The Baltimore American, The Birmingham Age-Herald, The Boston Herald, The Boston Journal, The Boston Daily Advertiser, The Boston Evening Record, The Brooklyn Eagle, The Buffalo News, The Chicago Daily News, The Cincinnati Post, The Cleveland News, The Cleveland Plain Dealer, The Columbus Citizen, The Ohio State Journal, The Columbus Evening Dispatch, The Dallas News, The Denver Rocky Mountain News, The Detroit News, The Los Angeles Times, The Los Angeles Morning Tribune, The Louisville Times, The Memphis Commercial Appeal, The Minneapolis Tribune, The Milwaukee Sentinel, The New Orleans Times-Picayune, The New Orleans Item, The Newark Evening News, The New York Herald, The New York Evening Mail, The Omaha Bee, The Philadelphia Record, The Philadelphia Inquirer, The Philadelphia Evening Telegraph, The Philadelphia Public Ledger, The Philadelphia Press, The Philadelphia North American, The Pittsburgh Press, The St. Louis Globe-Democrat, The St. Louis Republic, The St. Louis Post-Dispatch, The St. Paul Pioneer Press, The Seattle Times, The Seattle Post-Intelligencer.



THE DRAMATIC MIRROR

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S *purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)*

CARL LAEMMLE

WITH the independence of photoplay producers, of exhibitors, of everyone, in fact, at all concerned in the motion picture business, becoming more and more a recognized fact, the days of the fight for liberty are seldom recalled. Wealth and intrenched power were on one side; determination and fighting spirit on the other, and for several years it was a hard battle, terminating in a truce that broke the domination of the greatest combine the industry has ever known.

Carl Laemmle, more, perhaps, than any other individual, stood for independence—the rights of the small manufacturer with a limited capital and unsupported by the all-powerful combine, to make pictures and show them without interference. Mr. Laemmle started in an unpretentious way to found a profitable business, and through frequent storms that disrupted partnerships and cleared the way for new alliances, has become the guiding influence in one of the strongest organizations in the industry.

First of all, Mr. Laemmle stands for the spirit of liberty, and following that, as president of the Universal Company, he represents the strength of the short program picture for the small exhibitor

As the first president of the Motion Picture Distributing and Sales Company, out of which the Universal and Mutual companies sprang, he naturally took a leading part in the struggle to withstand the Motion Picture Patents Company. To Mr. Laemmle belongs the distinction of being the first man to be enjoined from using an Edison camera. This was in 1910, when, in order to continue making pictures, it became necessary to move the company to Cuba.

During the years following, Mr Laemmle and his associates, among them C. A. Bowman, P. A. Powers and W. H. Swanson, steadily increased their influence, and were a potent factor long before the so-called trust had been shorn of its power by the Supreme Court decision.

Speaking confidently of the permanent usefulness of the program picture, Mr. Laemmle said that two-thirds of the resources of Universal are being devoted to the manufacture of short pictures, for which there is a steady demand, especially from exhibitors in small towns. He regards the state rights method of distribution as admirable for features of extraordinary quality, permitting of exceptional advertising, but feels that no company can feel confident of producing such pictures week after week. The special war tax on producers and exhibitors he considers a serious burden that may necessitate a readjustment in admission prices at many theaters, where even the present profits are small.

An appreciation which appeared recently in the Dramatic Mirror of Mr. Laemmle who is receiving a shower of congratulations on his latest Master Stroke, The Mobilizing of America's Cartoon Services.

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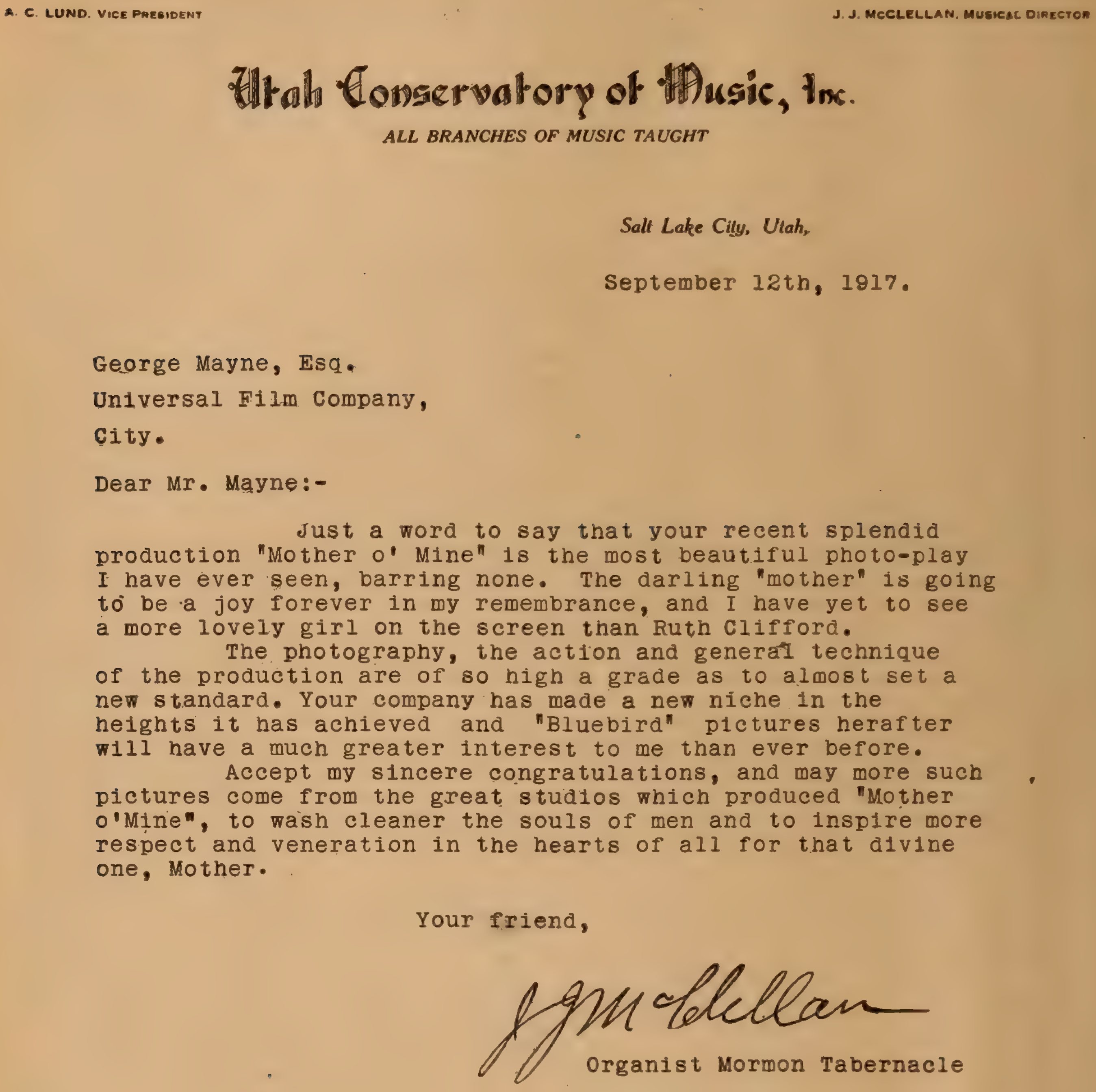

A. C. LUND. VICE PRESIDENT
J. J. McCLELLAN. MUSICAL DIRECTOR

Utah Conservatory of Music, Inc.
ALL BRANCHES OF MUSIC TAUGHT

Salt Lake City, Utah,

September 12th, 1917.

George Mayne, Esq.
Universal Film Company,
City.

Dear Mr. Mayne:-

Just a word to say that your recent splendid production "Mother o' Mine" is the most beautiful photo-play I have ever seen, barring none. The darling "mother" is going to be a joy forever in my remembrance, and I have yet to see a more lovely girl on the screen than Ruth Clifford.

The photography, the action and general technique of the production are of so high a grade as to almost set a new standard. Your company has made a new niche in the heights it has achieved and "Bluebird" pictures herafter will have a much greater interest to me than ever before.

Accept my sincere congratulations, and may more such pictures come from the great studios which produced "Mother o'Mine", to wash cleaner the souls of men and to inspire more respect and veneration in the hearts of all for that divine one, Mother.

Your friend,

J J McClellan
Organist Mormon Tabernacle

The letter on this page, photographed just as it was received, is from J. J. McClellan, organist of the Mormon Church. It is unsolicited. Mr. McClellan is not only a power in his own state of Utah, but his reputation as an organist is scarcely second to the reputation of the famous organ which he plays, and there isn't a music lover in the world who has not heard of the Mormon Temple Pipe Organ. In addition to his being official organist of this temple, Mr. McClellan gives three concerts at Swanson's American Theatre in Salt Lake City. A letter such as this one from Mr. McClellan counts tremendously, and Mr. McClellan is perfectly willing that it be used in any way that it is desired to advance the reputation of this film.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By RAYMOND S. PECK

TORONTO, Ont.—"Come Through," the great crook melodrama, starring Herbert Rawlinson, played at Shea's Hippodrome Theatre the entire week of Sept. 24th. This film was one of the best drawing-cards that this theatre has played in many a day and the S. R. O. sign had to be displayed. An added feature that made the film go across good was the fact that Herbert Rawlinson was a former Ontario boy, having lived in St. Mary's, Ont. This fact was widely advertised and no doubt helped make the film a success in this theatre. "Come through" has received some splendid bookings throughout Ontario and should go bigger in Canada on account of the star being a Canadian.

J. R. McKenny, manager of the Bluebird Department for the Toronto office, was in Hamilton this week on business connected with his department, and came back with some splendid contracts.

Mr. Jerry Ruck, one of the best-known film salesmen of Ontario, who has been with Universal for a good number of years, is now confining his efforts to Butterfly Pictures throughout Western Ontario and will no doubt establish an enviable sales record. Mr. Ruck is the enterprising young man who carried away the prize of a gold watch in the last Sales Contest, inaugurated by the Canadian Universal Film Co., Ltd., among their sales force on the Screen Magazine.

Alice Howell Comedies have made a decided hit in Canada, judging from reports received at the State Rights Features head office at Toronto. Two of the best theatres in Ontario, the Strand and Loew's, Yonge Street, Toronto, have booked these comedies for an early showing. Many of the smaller exhibitors have also made arrangements to show these comedies in their houses at an early date.

Butterfly Picture, "Straight Shooting," will be seen at Shea's Hippodrome, Toronto, week of Oct. 1st. Manager McArdle of this theatre is anticipating a splendid business on this Western picture.

The Imperial Theatre, under the management of Mr. William Sturgess, who is a staunch Universalite, having shown Universal pictures for a number of years with splendid business-getting results is making considerable improvements in his theatre in Toronto. He has just lately installed an electrical sign, which is said to be one of the finest show signs in this city, and has also made arrangements to inaugurate vaudeville in connection with his pictures.

Raymond S. Peck, publicity manager for Canadian Universal Film Co., Ltd., was in Detroit last week, conferring with Mr. W. A. Bach, who was formerly in charge of the Canadian publicity for Universal. Mr. Bach is on a trip to the various Universal Exchanges throughout the United States, and while in Detroit, Mr. Peck took this opportunity of seeing him and discussing various publicity plans in connection with the Universal in Canada.

Some very elaborate plans are now under way by the Moving Picture Distribution Committee, the new organization which has been appointed by the Dominion government to work in conjunction with the food controller, Mr. Hanna.

The committee is to have charge of distribution throughout Canada of all films dealing with the conservation of food and allied interests, and the first film to be made and which is to be presented to the people by the food conservation committee is called "Everybody's Business." This film will be shown at the Regent Theatre, Shea's and Loew's, Toronto, the entire week of Oct. 1st. "Everybody's Business" is an English film and approximately 1,500 feet, and delivers a powerful message along war lines. A feature of the film is the thrilling submarine scenes. It is a vivid, snappy story, and has the sanction of both British and Canadian government authorities. Immediately following "Everybody's Business," other films dealing with the food conservation and "Win the War" messages will be shown to the Canadian people through the committee.

During the week of Sept. 24th, a special film was shown at the Regent Theatre, Toronto, in which the Hon. J. W. Hanna tells the people something about conserving white bread, bacon, and other food products. This film was well received.

CHICAGO NOTES.

By IRVING MACK.

MR. E. D. GURNEY, auditor of Universal and Bluebird exchanges, has been drafted into the National army with orders to go to camp next Wednesday. Mr. Gurney was married last week, and announced his coming marriage while in Chicago several weeks ago on his annual trip around the circuit of Bluebird and Universal exchanges. In a letter, which the writer received from Mr. Gurney last week, he said: "I may see you before I leave for the front, but if not, I will try to be a credit to the U. S. A., and be ready to go 'over the top' when the time comes."

The Bijou Dream Theatre, on State Street will show all next week Jewel's latest feature, "Sirens of the Sea," direct from the Playhouse Theatre. Sigmund Faller, the manager of the Bijou Dream Theatre, has placed a special order for tickets, as he expects to do a "hold-out" business during the entire week. The Bijou Dream is one of the two theatres in Chicago that is now operating under the "week run" policy.

Mr. Edwin Silverman, Chicago manager of the Butterfly Pictures, has just returned from New York, where he spent a week on pleasure bent.

The Playhouse Theatre is another Chicago theatre that will forsake movies Oct. 1st. The Playhouse, since last April, has been playing Bluebird and Jewel features and did wonders toward establishing Bluebirds and Jewel pictures in this territory. The last picture to play at the Playhouse was "Sirens of the Sea," which enjoyed a three weeks' run of capacity houses, and would probably have stayed at that theatre until the snow began to fall, but was forced to leave for other quarters as the Jewel lease expired Oct. 1st.

Mr. E. Van Ronkel, manager of Jewel productions, reports that "Come Through" was the first picture to make a successful week's run at the Casino at Madison near Dearborn Streets.

With the closing of the Playhouse Theatre, Oct. 1st, it leaves only two movie theatres operating under the full week policy, and those are the Ziegfield and Bijou-Dream. At one time last summer, there were ten theatres in the loop showing pictures for a week or more.

"THE CROSS-EYED SUBMARINE"

STAR FEATURETTE IN TWO REELS.

A Burlesque on "20,000 Leagues Under the Sea."

Written by Jack Cunningham.

CAST.

Prince Ducker Captain Nebo	William Franey
His Angel Wife	Gale Henry
His Daughter	Lillian Peacock
Charlie Denvere	Milburn Moranti

Produced by W. W. Beaudine.

COME on in, Denvere, and see the lil' ole boat."

Denvere accepted the invitation of Prince Ducker, pausing to gaze at his lovely wife on the way. The princess resented his glances and kicked him violently.

"How that woman could love!" he exclaimed in rapture, rubbing his shin,

They went down to the beach to try out the submarine model, and then back to the boat itself. Inside they started a little game. Denvere thought he saw a chance to get rid of Ducker, so he informed the cops that the Prince was running a little game on the sly. Ducker was hauled off to prison, and Denvere attempted to make the Princess his own. In the subsequent unpleasantness she was pushed into the tank and drowned. Denvere then seized her little daughter and set sail in his yacht.

Ducker escaped and discovered the tragedy, and immediately changed his name to Captain Nebo, and set sail in the submarine. Denvere had a terrible time, as he was forever haunted by the shade of Princess Ducker. The little Princess was the only one who enjoyed herself, as she had a fine time on a desert island. One day a couple of guys dropped in from a balloon. One was a hero and the other a villainous sailor. Though she had seen hardly any men, the Princess at once fell in love with the hero.

Captain Nebo was forever cruising in search of Denvere. One day he saw a rowboat in the offing, and exclaiming, "Go and find out who belongs to that magnificent yacht," he sent two of his sailors with their patent diving suits through the water. They came up on the island, where they found no less a person than Denvere himself. He had recognized the island, and struck with remorse, had visited it to see if the little Princess were still alive, and became lost in the jungle. The two sailors came up with him just as he was explaining to the villain sailor that he was Denvere, and begging to be taken to his yacht. The sailors return and inform Captain Nebo that his enemy is at last in his path. The Captain plans to blow up the yacht as soon as Denvere has returned to it.

In the meantime the villain sailor has stolen the little Princess and taken her to the yacht. Denvere is continually haunted by the shade of Princess Ducker, and he really does not mind very much when the whole thing is blown out of the water. The shade of the Princess is blown up into the clouds, and comes to life again from the shock. She falls and enters the submarine, which happens to be on the surface. The doughty hero, who has sought the yacht to rescue the little Princess, and the little Princess herself, are just being introduced to Nebo, who recognizes his daughter, when the Princess appears. Nebo gives one look at her, puts on his patent diving suit, and goes out alone into the cruel, cruel ocean.

MacQUARRIE TO MAKE BISONS.

MURDOCK MacQUARRIE has been assigned by Henry McRae, manager of production at Universal City, to the company of which Neal Hart, well-known portrayer of Western characters, is the star. He will begin work in a few days on a two-reel Western Bison entitled "The Keeper of Hellgate," in which Eileen Sedgwick, the young Universal actress who has already made an enviable reputation for her daring in wild animal pictures, will play opposite Hart.

MacQuarrie while affiliated with the Universal company several years ago, produced a large number of strong dramas which were released under the Gold Seal and Big U brands. McRae is placing every facility at MacQuarrie's command in order to help the new director make Bison photoplays of the highest quality.

ANIMATED WEEKLY, NO. 91.

100 Miles In 54 Minutes, 10 Seconds!—Louis Chevrolet wins $10,000 Harkness Gold Trophy and makes new record.—*Sheepshead Bay, N. Y.*

A Regular Daddy Fixes the Kids Up In Great Style.—Builds world's largest "Teeter Board" for his own and neighbors' kiddies.—*Norfolk, Va.*

Spanish Revolutionists Yield To Machine Gun Argument.—Satalonians, threatening great seaport, are overawed by government.—*Barcelona, Spain.*

Col. Harts, President's Aide, Granted Fighting Leave.—Asks permission to go "Over There" and *fight*, so Mr. Wilson assigns him to service which takes him to France.—*Washington, D. C.*

French Veteran Instructors With Our Student Officers In the South.—Tricks, that will make the enemy realize that we mean business, being mastered in America.—*Camp Warden McLean, Fort Oglethrope, Ga.*

President Wilson Honored As World's Greatest Humanitarian.—Receives medal of the Humanitarian Cult in recognition of his work for world's betterment. — *Washington D. C.*

Here Are More of 'Em!—Selected men, now Uncle Sam's pet nephews, are busy getting ready for *"The Day."*—*Governor's Island. New York.* (Passed by Bureau of Public Information).

Quebec Bridge Completed After Much Trouble.—Fourteen years building, delayed by disaster last year, huge structure is a success.—*Quebec, Canada.*

Sub-Titles.—One of huge hydraulic pumps used in placing span. 640-foot span, weighing 7,000 tons, is hoisted 160 feet at six feet per hour, above St. Lawrence River.

27,000 *"Rainbows" from Every State In Our Union Ready for the Word "Go!"*—Secretary Baker, Maj. Gen. Tasker H. Bliss and many thousand others review one of the wedges which will pry autocracy loose from democracy's throat. — *Camp Mills, Mineola, L. I.*

Sub-Titles.—"Here come Secretary Baker and General Bliss!" Our Secretary of War doffs his derby in salute. "Rainbows" in name, but bulldogs for fighting.

Cartoons by Hy. Mayer, World Famous Caricaturist.

SPECIAL—(St. Louis only).

Music For Soldiers.—Ty Cobb, world's greatest baseball player, presents an army victrola with records to the 23rd N. Y. Regiment, a gift from Mr. August A. Busch, wealthy St. Louis brewer.—*Brooklyn, N. Y.*

Sub-Titles.—One of Mr. Busch's many patriotic deeds. Three cheers for Mr. Busch!

Universal Specials For YOU

Released Week of October 3. Book thru U Exchanges

"The End of the Run" TWO-REEL GOLD SEAL

WHAT kind of a show are you giving? Feature, program or part vaudeville? These Universal Specials will fit into any moving picture or vaudeville program, and give it strength and balance. Get in touch with your nearest Universal Exchange now and book them all. Helen Gibson, on the extreme right, is about to leap from a speeding auto to a flying express train. The gentleman in the car is Val Paul, secret service man, and on the train is a crook who has been passing counterfeit money and throwing suspicion on Helen's dad. They get the crook in a smashing climax, you bet. A thrilling three-reel Gold Seal.

Neal Hart in "The Get Away" 2-REEL BISON

ON our left we see Neal Hart, than whom, etc. However, several millions of fans consider Neal the nerviest, handsomest and most dashing of all Western stars. With Mignon Anderson he appears in a powerful two-reel Bison, "The Get Away," which provides the thrills of a man-hunt and the contrasting emotions of a love-at-first-sight romance. It has the punch and pep of a longer subject and you'd better book it and boost it, too..

"Little Marianna's Triumph" 2-Reel Lena Baskette Feature

SHE can dance, little Lena Baskette, and she proves it in this beautiful grown-up juvenile two-reel drama of the stage, "Little Marianna's Triumph." It is a Lena Baskette Feature, and the dancing is a big part of the story. This will make a strong attraction for matinees. It will appeal to the kids and the grown-ups, too. Lena learns to dance, and then the old dancing master is discharged from the theatre. Lena goes on a strike, which ends only when her teacher is restored to his position. You'll be glad you booked this.

UNIVERSAL ANIMATED WEEKLY No 91

Secretary Baker and General Bliss at Camp Mills, Mineola, L. I.

Colonel Harts, President's aide, is granted fighting leave, and is assigned service which takes him to France.

Louis Chevrolet wins $10,000 Harkness Gold Trophy and makes new record, Sheepshead Bay, N. Y.

UNIVERSAL CURRENT EVENTS No 21

Below—Baron Ishii and the Imperial Japanese Comission reach New York. After reviewing their fighting guard, the new 169th regiment, and being extensively feted, they depart for France.

The Big Push at Case School, Cleveland, O., between Sophomores and Freshmen.

A Patriotic winner. Escoba, Jockey Knapp up, wins $7,000 Kentucky Futurity. Owner, Alexander, now driving ambulance in France, donates it to the Red Cross.

Universal Current Events No. 21.

American-Built Ship for France Takes Her Christening Plunge.—Speedily constructed on water's edge, big freighter takes to Lake Erie in novel manner.—*Ashtabula, Ohio.*

Artillery Jackies Show Real Skill.—Boys at Great Lakes Naval Training Station have thorough practice in drill and maneuvers.—*Chicago, Ill.*

Foreign Aviators Speed Up Cutting Spruce for American Aero Building.—Visit Northwest lumbermen and impress upon them urgent need of immediate delivery.—*Seattle, Wash.*

Sub-Title.—The lumbermen responded and in Juneau, Alaska, mills are working night and day.

"Sky Pilot Sammies" Look Down On Others.—From their lofty baskets at Uncle Sam's only balloon school they become expert observers.—*St. Louis, Mo.*

Ohio's Fighters Are Real "Candy Kids."—Chamber of Commerce presents one hundred pails of sweets to boys ready for France.—*Cincinnati, Ohio.*

Sub-Titles.—Going "over the top." And *if* there is an aching tooth along comes Uncle Sam's Field Dental Parlor.

How Would You Like To Ride On His Shoulders?—Human caterpillar causes cold creeps in spines of many onlookers.—*San Francisco, Cal.*

"The Big Push" Is Not Always a War Move.—Students of Cace School of Applied Science fight desperately for class honors.—*Cleveland, Ohio.*

Connecticut Town Sets Example In Food Saving.—Celebrate success which marks movement asked for by Food Controller Hoover.—*Greenwich, Conn.*

Here's a Real Thrill—Escoba, Futurity Winner, a Doubly Honored Horse.—Owner, Kenneth D. Alexander, *now* driving an ambulance on French front, wires the $7,000 purse to the Red Cross.—*Lexington, Ky.*

Guynemer — Who Downed Fifty-Four Germans Has Been Killed or Captured.—Victim of more than 30 enemy fliers, in one-sided battle, according to report.

"From Golden Gate To Humanity's Goal!"—Departure of more of California's selected men a memorable event in history of West Coast City.—*San Francisco, Cal.*

"Kick In" the Motto of Old Columbia's Students when Sammies Need Books.—They come through with a will in aid of the million dollar library for soldiers.—*Columbia UniUniversity, New York City.*

Japan's Envoys Capture the World's Metropolis.—From the heart of the Orient into the heart of the Occident they come, our Ally and our friends. *New York City.*

UNIVERSAL SCREEN MAGAZINE

is a REAL human-interest feature

SCREEN MAGAZINE features manufacturing industries — science — cookery — health and beauty hints — raising better babies—"Miracles in Mud," by the well known sculptor, Willie Hopkins—subjects of interest to every one who sits in your theatre.

SCREEN MAGAZINE will bring out "the daddy of the family" on nights when he wouldn't leave his pipe and fireside to see the most beautiful and popular star in all filmdom, simply because he is always interested in how the other fellow works. And, of course, he'll bring the family.

Start SCREEN MAGAZINE in your house and give it a chance to earn money for you. If your nearest Universal Exchange hasn't a print, fill in the coupon.

Universal Screen Magazine,
1600 Broadway, New York City:

Gentlemen—Send me at once particulars of the Universal Screen Magazine Weekly Service.

Name ....

Operating the ....Theatre

Address ....

You Need These Universal Comedies

RELEASED WEEK OF OCT. 22. Book through UNIVERSAL Exchanges.

"A Fire Escape Finish" *NESTOR ONE REEL*

Lee Moran is the favored lover in "A Fire Escape Finish," one-reel Nestor, but the girl loves Eddie Lyons. Considerable strategy is necessary to complete their plan of eloping, and a meeting at a hotel, where the couple must register, causes a merry mix-up. Lee finds the girl in her room while Eddie is hunting for the parson, and a happy ending is provided when the ceremony takes place on the fire-escape. A bully good Nestor.

"Fat and Furious" *TWO REEL L-KO*

Myrta Sterling does not deny that she is fat, and the audiences will agree that this L-KO sets a furious pace. It's in two reels and the title, "Fat and Furious," isn't nearly as funny as the comical stunts of the merry jokers in the L-KO company. Book this and give yourself a happy time in the box-office.

"The Tight Wad" *ONE-REEL JOKER*

Can you make a swell lid for your wife by picking a few flowers and sticking them in the brim of an old straw hat? That's what Bill Franey does in "The Tightwad," one-reel Joker. Gale Henry, as his wife, tries to spend Bill's money, and the comedy is full of situations that will invite the giggles and command roars of laughter.

"The Wise Dummy" *ONE-REEL JOKER*

Max is going to get into trouble if he doesn't stop flirting with his neighbor's—well, with every personable young person he sees. Max runs a pawnshop and his next-door neighbor has a clothing store. Max insists on talking to the lady cashier and is ordered out of the place. He is caught sneaking back and takes refuge behind a clothing dummy. That's where we get the title "A Wise Dummy" (One-Reel Joker), because they haven't been able to "get" flirty Max yet. Book this and give everybody in your town a big laugh.

"What'll We Do With Uncle" *ONE-REEL VICTOR*

The problem of "What'll We Do With Uncle?" One-Reel Victor Comedy, is solved by Henry Murdock in the last title. Henry, hungry, and disappointed in love, intends suicide, and sells his body for ten bucks. With that much coin life seems sweet. Then his uncle dies and leaves him a billion dollars and he proposes to the undertaker that he take uncle at seven-fifty. A scream.

Book the releases listed here thru your nearest Universal Exchange, or from UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

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BLUEBIRD *Publicity Department*

WANTS to KNOW

If exhibitors of Bluebirds find in Bluebird Press Sheets the right kind of material for their house programs.
If there is a better way to supply the exhibitor with program helps and publicity for his local newspaper, we are here to do the needful.

We request exhibitors of Bluebirds to write their ideas and suggestions in a letter addressed as below.
Also mail us a copy of your house program, to show us how you handle Bluebird publicity in advance of "Bluebird Day."

Help us to help you. Don't forget to mail program. Address

PUBLICITY DEPARTMENT
BLUEBIRD PHOTOPLAYS
1600 BROADWAY
NEW YORK

Notice to the Trade.

The following productions have been started at Universal City. The titles have been looked up at Washington and enjoy priority over any other similar titles:

HIS STRENUOUS CURE
THE BAD MAJI'S BAD MAGIC
THE PHOTOGRAPHER'S STORY
SKIDDING HEARTS
MISS SUMMERVILLE'S DECEPTION
THE LIGHTHOUSE ROMANCE
THE DESERT CODE
THE SAGE BRUSH FEUD
CAVE MAN STUFF
PEACHES AND PITS
AN INNOCENT DECEIVER
COME TO
I QUIT
THE FIFTH BOY
WASHED INTO SCANDAL

"WHO DONE IT?"

By W. W. BEAUDINE.

JOKER COMEDY.

CAST.

Bill	William Franey
Gale	Gale Henry
Her Brother	Ed Baker
Manager	Milburn Moranti
Book Agent	Charles Haefli
Inspector	Milton Sims

Scenario by R. A. Dillon.
Produced by W. W. Beaudine.

They see themselves as others see them.

JEALOUS BILL returns from business, and following his usual snooping custom, he peeks through the window to see how wifie is getting on in his absence. Horrors! There is a man with her!

"Where's my club?" mutters Bill, searching among the geraniums around the steps. He finds his club, and mounting the front steps, he rings the bells. Then he runs to the back door, where he awaits the man's exit.

Gale hears the bell, and knows that it is her husband. She hustles her visitor—who is only the gas man come to read the meter—out of the back door, where Bill tries to land on his bean with the club. The gas man is an agile creature and escapes.

"First one I've missed in fourteen years," mutters Bill, going back to the front door. He peeks through the window again and finds a book agent with his wife. Then he gets his biggest club and prepares to play the same trick, this time with success.

Gale's brother is a movie star. While Bill is beating up the book agent, he arrives, and invites Gale to go with him to see his latest picture. Bill sees them disappearing and follows. He enters the theatre and sees the brother, on the screen, beat up four husky men.

"Clubs are no good against that fellow," says Bill. "I'll have to get a gun."

He goes to the pawnbroker's to buy one. Returning, he shoots savagely at the picture of Gale's brother displayed in the lobby. The manager sees him and gets wise. He dashes into the theatre.

"If there is any gentleman in the audience with another man's wife, he'd better beat it," cries the manager in a stage whisper. "The husband is outside shooting up everything."

There is a rush, and in two minutes the theatre is empty.

Bill rushes home and is just about to shoot when Gale tells him that the man is her brother. Then she and the actor set upon Bill, and the cops, who have been summoned by the irate manager, follow suit. From a jealous domineering husband Bill becomes as meek as a lamb, and Gale sings all day.

"Hurrah for the movies!"

ONLY NEED THE SIGN.

Bluebird Photoplays, Inc.,
Omaha, Nebr.:

Gentlemen—Bluebirds are so well known here that if I got no advertising at all, a sign like "Bluebird Tonight" would suffice.

Yours as long as Bluebirds last,
C. C. HOOPS,
Mgr. Hoops Theatre.
Kingsley Theatre.

A Wonderfully Powerful Story That Grips Everyone

"The Eagle's Wings" is a most impressive patriotic message that does not trick or fake. It is so strong—its theme is so forceful that it has been given highly enthusiastic praise by government officials at Washington, D. C.—it also carries the endorsement and support of the 1,500 Chapters of the Daughters of the American Revolution, through their National President. A film that can command this attention must be unusual—it must have a message—it should be shown by every Exhibitor, because it is SURE to make good for him. Ask your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York City.

DONNA

BUTTERFLY PICTURE

From the Story by William A. Cook, "The Old West Per Contract" in the Argosy Magazine.

"How did Lady Ann grow in such surroundings?"

"You be on your way—I'm seeing her home!"

NOTHING like the old days, Tom, and now that I'm getting near the end of my rope, I'd give anything I'm worth to see them again," said Judge Brand to his secretary, Tom Robbins.

"'Fraid there's nothing like Nugget Notch in the West nowadays, Judge," answered Tom.

"No, I don't suppose there is. But they say that money will buy anything, and heaven knows I've got enough of the stuff. Suppose I send you out there with a letter of credit to reconstruct Nugget Notch, gambling den, saloon, general store, and all for me. Think you could manage it?"

"I could try——" and that was the beginning of Tom's search for the Old West of the Judge's dream.

After two months' search, Tom discovers "Castle's '49 Camp," which is at present penniless. Tom arranges with Castle and the "Camp" starts for Nugget Notch, abandoned years ago when the gold petered out.

Tom Robbins is attracted by Lady Ann, and they become the best of friends, but "Gentleman Jim" Rayner always interrupts their conversations and warns Pa Bobbett to keep Lady Ann away from the tenderfoot. Quarters are apportioned; the Bobbetts are to run the general store and "Gentleman Jim" has charge of the gambling hall. In spite of their efforts the Judge is deeply disappointed when he alights from the decrepit stage, because they do not shoot his silk hat off his head. The Judge begins to shoot things up and Rayner, in the confusion, accidently drops a nugget chain, which Robbins picks up and returns. Rayner is very angry over the incident.

Some time later the Judge notices the nugget chain around Lady Ann's neck. Bobbett tells the Judge that the chain has always belonged to Lady Ann, whose real name is Lorena Adams. The girl begins to weep and the Judge tells them that the necklace belonged to his old partner, and that he has spent years looking for Hugh Adams' daughter to give her her share of his fortune.

That night Lady Ann comes crying to the house and asks the Judge to advance her fifty thousand dollars. She says Jim Rayner is threatening Pa Bobbett and that the latter was

DREW IN "'49—'17"

WITH JOSEPH GIRARD AND LEO PIERSON

Lady Ann looked like a spring flower in her muslin frock.

CAST.

Judge Brand	Joseph Girard
Tom Robbins	Leo Pierson
Ma Bobbett	Mrs. Witting
Lady Ann Bobbert	Donna Drew
Col. Hungerford	Harry Rattenberry
"Gentleman Jim" Rayner	Jean Hersholt

Adapted for the Screen and Produced by Ruth Ann Baldwin.

about to kill himself when Ma Bobbett stopped him. The Judge promises to pay the money to Jim if it is necessary. On their way home Tom pushes Jim out of the way and continues on with Lady Ann. Later Tom is suddenly grabbed and dragged away. In the morning he finds himself in the bottom of a pocket in the hills.

Tom's absence at camp has caused much comment. The Judge starts out after him and they meet after Robbins has escaped from the pocket. Tom begins unloading his pockets of ore specimens. The Judge tells Robbins he thinks he has struck the Mother Lode.

The next morning a cowboy shouts that the safe has been "busted open" and that all the money is gone, as well as the entire stock of guns and ammunition. Rayner now appears with two guns, and orders everyone to dump out their cash. Warning the people to remain in the house for twenty minutes, Rayner rides to the hotel, where he forces Lady Ann to mount a horse and ride away with him.

Upon the Judge's instructions, Tom and the boys leave, carrying a riata. On a rock trail above that on which Jim and Lady Ann are riding, Tom and the Judge wait. The Judge swings the riata over Jim, scooping him off his horse. Tom rushes down to Lady Ann, while the Judge slides down the rope on top of Rayner and ties him up.

Rayner makes a full statement. Then the Judge telsl the story. Twenty years ago Rayner, Bobbett and a stranger played cards together, when Rayner cheated and the stranger drew his gun; Bobbett pulled his gun and fired; the stranger dropped and the others grabbed up their baggage and fled. "Gentleman Jim" has held the stranger's death over Bobbett's head ever since. But the stranger was the Judge himself. Bobbett now says that Jim Rayner made him say that Lady Ann was Lorena Adams. The Judge tells that Lorena Adams was found five years ago.

"But Lady Ann will look just as pretty in a bride's veil, eh, Tom?" he adds, slyly.

"Can I have $50,000 if I really am an heiress?"

"THE MAGIC JAZZ-BO."

JOKER COMEDY.

By ALFRED SANTELL.

CAST.

Dave	Dave Morris
The Ingenue	Gladys Tennyson

IT'S a success, I tell you!"

"Tried it on a dog, running after a cat, and he slowed to a walk."

"We will squirt it at the trenches and the Allies will be put out of business!"

"Shush! Shush! We must not be overheard. And ears have walls!"

Dave, the swiftest waiter in Ho-Bohemia, is of a suspicious nature anyway, and the whiskers of the mysterious persons who held the above conversation, had already put him wise to the fact that they were anarchists, if not worse. There was a pretty girl at the next table, and he could not get it out of his head that their plotting somehow meant danger to her. He follows the men.

They arrive at an athletic field, where sports are taking place, hurdle jumping, high jumping, and racing. The two men conceal themselves in the bushes, and begin to fire the magic jazz-bo pellets at the athletes, by means of a small gun. The athletes are slowed to a walk, and sail through the air over the hurdles.

"Don't move or I'll show you up," cried Dave.

Dave is on hand. He fixes a board from a tree outside the window to the windowsill. He sees them hang a bottle containing the pellets to the chandelier. Skating down the board on his roller skates, he crashes into the room and snatches the bottle as he flies. Then he discovers that the house is the home of the pretty girl. He tells her that he has saved her from the deadly Jazz-Bo. But she calls him a thief and joins the chase after him. He loses one skate and they are gaining. Then it occurs to him to throw some Jazz-Bo at his pursuers.

But Dave is born to trouble. He reaches the bank of a river just as the anarchists shoot the bottle of Jazz-Bo in his hand. It explodes in a cloud of smoke, and Dave is thrown into the water. He slowly sinks and then rises so slowly that he is drowned on the way up. So he perishes—a victim of Jazz-Bo.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 41.

The first number on the Screen Magazine, 41, is a demonstration by the National Association of Masters of Dancing, held recently in New York City. The new one-step, fox-trot and waltz are shown us as they will be danced by the "correct" this winter. The new Polka Militaire is the novelty of the season.

The Nature Study number shows how the action of water wears portholes in the rock beds of rivers and streams.

A school for motormen is maintained by the Brooklyn Rapid Transit Company, and pictures of the activities of the pupils form a part of Number 41. After fifteen days' training the novice becomes a graduate operator and is given his car.

Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, shows how to make kneadless bread

A Miracle in Mud by Willie Hopkins, the sculptor, completes the reel.

BLUEBIRD IDEAS FOR "BONDAGE"

DOROTHY PHILLIPS is at her very best in the powerful Bluebird production, "Bondage." It is the story of a discontented woman and of the trouble and pain she brings upon herself before her eyes are finally opened to the truth.

To bring home to the minds of the photoplay patrons in your community the idea back of the Bluebird production, have an artist make a drawing of a happy young mother fondling her child, and of a woman waving a glass of wine in the air. The latter's clothes are extreme in style and she looks the society butterfly. Have cuts made of these drawings. If there are no engravers in your community, the manager of the Bluebird exchange supplying you with service will be glad to have the cuts made up for you.

Use the cuts for either newspaper or circular advertising, running the following copy:

Which of these two women is
the happier?
You'll find the answer in
"BONDAGE"
The story of a discontented woman
featuring
DOROTHY PHILLIPS
The Bluebird Star
at the (name and address of
theatre here)
on (day and date here)

If you adopt the circular idea, spread your advertising matter broadcast throughout your community. It would also be well for you to send them to the names on your mailing list. Don't forget that Dorothy Phillips' work in previous Bluebirds has won for her a tremendous following. Her name should therefore be mentioned as prominently as possible in the advertising you do on "Bondage."

Also work into your advertising the line, "The Story of a Discontented Woman," since this is sure to present a powerful appeal to the feminine element in your community. So many people are discontented with their lot that this catch-line will strike home.

The following idea will enable you to make a powerful appeal to the imagination of every woman in your community. Imprint upon a quantity of small envelopes the word:

For the Discontented Woman

Inside these envelopes place the following letter:

Dear Friend—You and I have both suffered from the effects of discontent. It is the corrosive so deadly to happiness.

Elinor Crawford was afflicted with an aggravated case of discontent. Coupled with this was what she was pleased to call "temperament." Between the two, this girl, who had every reason in the world to be happy, speedily heaped up a mountain of trouble and unhappiness for herself.

Her story is such a human one that every woman in (name of town here) ought to be told about it. You will be given the opportunity to get all the details when

"BONDAGE"

a five-act Bluebird Photoplay, featuring Dorothy Phillips, is shown at the (name of theatre here) on (day and date here).

If you have seen other Bluebird productions in which Dorothy Phillips enacted the central role, you know that a wonderful treat is in store for the patrons of the (theatre name). "Bondage" is easily one of the best vehicles in which she has ever appeared and I urge you to see it.

Earnestly yours,
(Sign feminine name here.)

These letters should be distributed among the ladies in your community. You can do this by either handing them to all your feminine patrons as they leave your theatre, or, better still, have a girl hand them to all the ladies she meets.

"WE ARE FRENCH"

Featuring
Rupert Julian
Ella Hall--Kingsley Benedict
Direction Rupert Julian

"We Are French" is the film version of the story by the same name written by Perley Poore Sheehan and Robert H. Davis. Brimful of human interest it can't fail to make money for every Exhibitor who books it. Get full details from your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York City.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

IN the Butterfly feature " '49-'17" the exhibitor has a title that readily lends itself to unique advertising. It is a title that arouses curiosity and so gives the showman the opportunity to start his patrons a-guessing.

Hire a man to carry a sandwich sign bearing the following legend, about town:

WHAT IS
" '49-'17 "
? ? ?

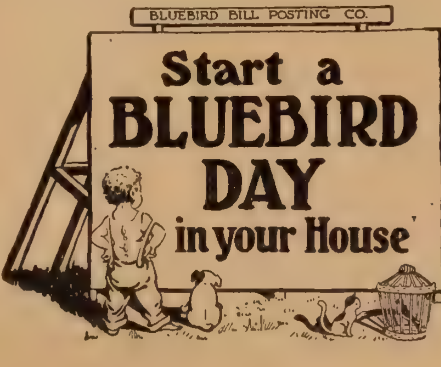
This should be done five days prior to the showing of the Butterfly production. Supplement the sandwich man's work by having your theatre attaches drop cards, on which the following is printed, in the letter boxes of the people residing in your community:

I Prescribe
" '49-'17 "
as the one sure specific for
Worry, Care and Ailments.
(Signed) Dr. (exhibitor's name)

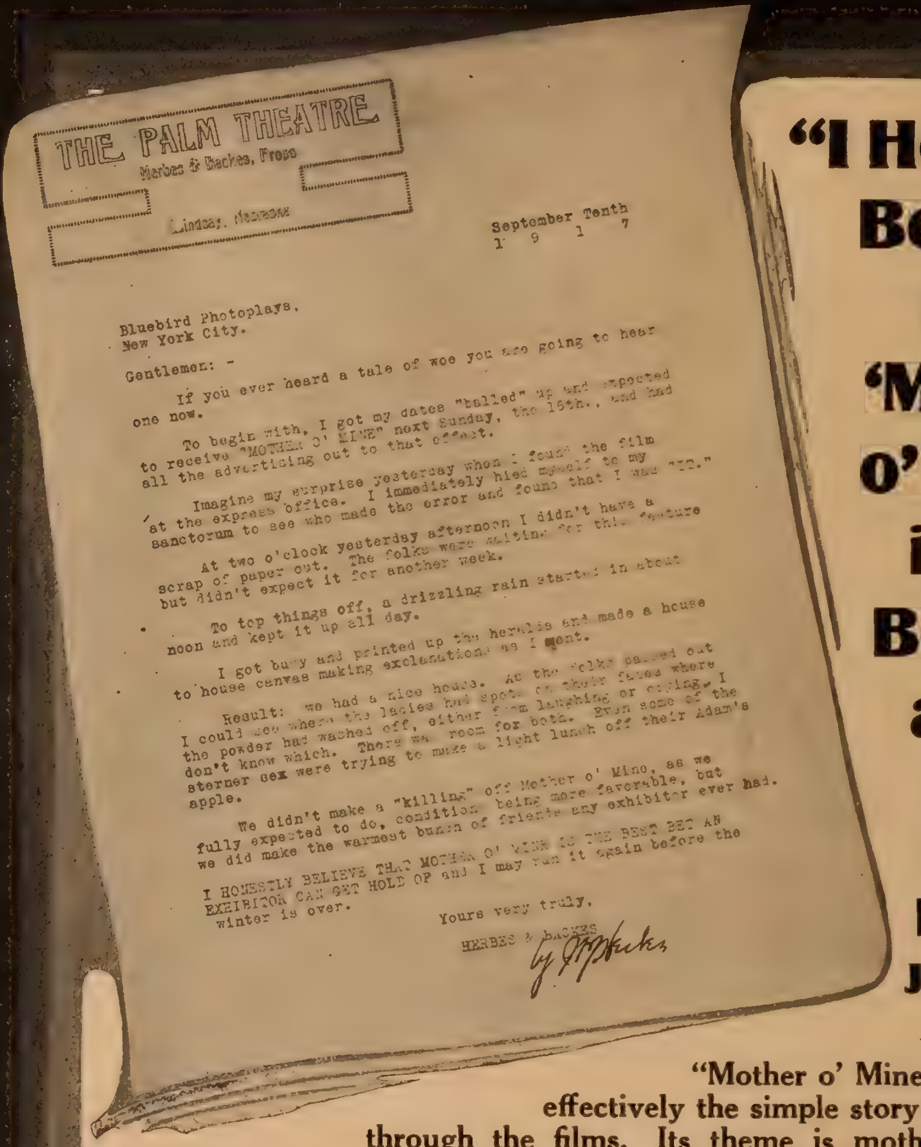
Everything possible should be done to fix the numbers " '49-'17 " in the mind of the public. They should be whitewashed on sidewalks, windows of empty stores, etc. Another good idea would be to have your attaches stop passersby, hand them an envelope, and ask, "Pardon me, did you drop this envelope?" The envelope should contain a card reading:

WATCH FOR SIGNS OF
" '49-'17 "
IT'S A BUTTERFLY

Two days prior to the presentation of this feature, come out with the announcements that will inform the public what the figures stand for.


BLUEBIRD BILL POSTING CO.
Start a BLUEBIRD DAY in your House

Under the direction of Roy Clements, the Universal Nestor Company is filming a two-reel comedy entitled "Too Much Women." Eddie Lyons and Lee Moran play the leading parts supported by Rosemary Theby and Harry Nolan. Moran plays the role of a Japanese valet.



THE PALM THEATRE
Herbes & Backes, Props
Lindsay, Nebraska

September Tenth
1 9 1 7

Bluebird Photoplays,
New York City.

Gentlemen: -

If you ever heard a tale of woe you are going to hear one now.

To begin with, I got my dates "balled" up and expected to receive "MOTHER O' MINE" next Sunday, the 15th., and had all the advertising out to that effect.

Imagine my surprise yesterday when I found the film at the express office. I immediately hied myself to my sanctorum to see who made the error and found that I was "IT."

At two o'clock yesterday afternoon I didn't have a scrap of paper out. The folks were waiting for this feature but didn't expect it for another week.

To top things off, a drizzling rain started in about noon and kept it up all day.

I got busy and printed up the heralds and made a house to house canvas making exclamations as I went.

Result: we had a nice house. As the folks passed out I could see where the ladies had spots on their faces where the powder had washed off, either from laughing or crying, I don't know which. There was room for both. Even some of the sterner sex were trying to make a light lunch off their Adam's apple.

We didn't make a "killing" off Mother o' Mine, as we fully expected to do, conditions being more favorable, but we did make the warmest bunch of friends any exhibitor ever had.

I HONESTLY BELIEVE THAT MOTHER O' MINE IS THE BEST BET AN EXHIBITOR CAN GET HOLD OF and I may run it again before the winter is over.

Yours very truly,

HERBES & BACKES
by J B Herbes

"I Honestly Believe that 'Mother o' Mine' is the Best Bet an Exhibitor can get Hold of"

J. B. Herbes

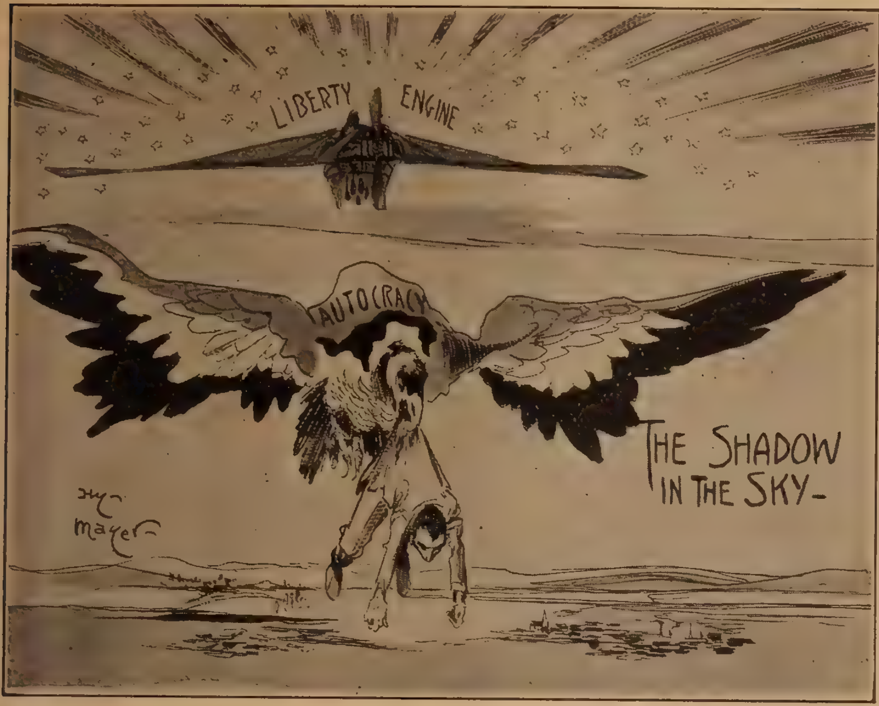
"Mother o' Mine" shows how effectively the simple story can be made through the films. Its theme is mother love—the strongest, most unselfish love in all of the world. It is crowded with heart-appeal and filled with sweetness.

Featuring

Rupert Julian and Ruth Clifford

Direction of Rupert Jullan

Give your patrons a chance to see this picture. Instead of thrills and mystery plays, give your folks a complete change. Advertise "Mother o' Mine" to the limit. Crowd your house—urge your people to attend on the night that you show it. Book thru your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York City.



One of Hy. Mayer's original ideas to express America's part in the great World War. This drawing is for the Universal Animated Weekly.

L-KO NOTES.

ARCHIE MAYO is working on a picture entitled "Cunning Wiles and Cute Kids." In his company may be found an abundance of infantry. He is having quite a hard time training his soldiers to do just what is wanted in this picture. One "soldier" cries for his bottle, another wants his mommer, and so Archie old boy certainly has his hands full with his company.

Vin Moore is working on a Zulu comedy. They are building a special Hawaiian village set, that promises to be something out of the ordinary.

The L-Ko forces are steadily increasing and in their midst will be found no other than Le Brandt, well-known scenario writer.

Among the new directors now working on the L-Ko lot will be found such eminent ones as follows: Jim Davis, Walter Fredericks and A. Coldency.

DOROTHY PHILLIPS MAKES A RECORD.

(*Continued from page* 21)

less efforts and artistic, intelligent direction."

Curiously enough, Henry W. Savage nick-named Miss Phillips "The Kid Nazimova," when she was playing ingenue roles for the great producer at the very beginning of her stage career. She little thought at that time that to her would fall the distinction of creating one of the Russian actress's greatest roles on the screen. Miss Phillips' first role of any importance on the speaking stage was with Henry Dixey in "Mary Jane's Pa." She was engaged to understudy the leading feminine role, but when the company reached Chicago her chance came, and she at once proceeded to make good in it, earning high praise from Mr. Savage, who bestowed the nickname upon her. Later he gave her the part of "Modesty" in "Everywoman," and her success was so pronounced that to her fell the honor of creating the title role in "Pilate's Daughter" in the original production of that spectacle.

Her debut with Universal followed, and she played for some time with the Eastern company, learning much in a year's association with Ben Wilson, as his leading lady. It is as a Bluebird, however, that she has won her right to a place in the very first rank of picture stars. Professional critics all over the country speak of her work in glowing terms, and each picture is a greater success than the last. Her latest is "Bondage," a story set in the interesting milieu of the artist set in Washington Square. It is directed by Ida May Park, and William Stowell is again the leading man.

Just as we go to press, comes a story from the Bluebird studios which shows that, for all her pluck and indomitable will, the little star of twelve productions in less than twelve months, has felt the tremendous strain and is really in need of a good rest. She was engaged in the making of a sensational scene for her next big production, with William Stowell, under the direction of Miss Park, and had to rush into a newspaper office, a mob at her heels, to warn Stowell that the men were after him. Several hundred extra men had been engaged for the scene, which had been carefully rehearsed. Miss Phillips made her hysterical entrance, and then reeled and fell in a heap. The onlookers thought that her fall was part of the action, but Miss Park, having planned it differently, knew that something was the matter, and cried "Cut!" She ran with Stowell to the little star, and found her in a dead faint. She was picked up and placed on a sofa, and after some time was restored to consciousness. But she was very weak, and unable to continue her work until she had had an hour's rest. She was not ill, but simply worn out from the strain of her long season, and the unusually emotional demands of the part into which she had put her whole soul. Furthermore, the company had worked for three nights making "night scenes" until dawn, and Miss Phillips had collapsed under the strain.

"I really was in no condition to do justice to the requirements of the role last night," she said the next morning when she appeared at the studio bright and early as usual, "but Miss Park had engaged so many extras that I hated to give up. I put all the strength I possessed into the scene, and the demand was greater than the supply."

Making records in production is pretty hard on the leading lady.

The Mysterious Letter

Dear Daughter:
This is your inheritance. It is full of danger.
Father.

CENTURY COMEDIES PRESENT

"AUTOMANIACS"

Released October 1.

The Screaming Comedy Success—Featuring

Alice Howell

Directed by J. G. BLYSTONE, Director-General.

"AUTOMANIACS" released October 1st—is not an ordinary comedy feature—it's a Production—and when so advertised will pack any Theatre anywhere. Following—"AUTOMANIACS" comes—"NEPTUNE'S DAUGHTER" and "HER BAREBACK CAREER," released respectively November 1st and December 1st.

Evidence that CENTURY COMEDIES featurinf ALICE HOWELL are proving the biggest Comedy feature drawing cards established by the fact that such theatres as the entire MARCUS LOEW circuit—The Broadway Theatre—The Strand, N. Y., and scores of the biggest and best houses in the U. S. and Canada are showing CENTURY COMEDIES.

In case there is no LONGACRE Distributing office near you, write direct for complete information to the home office.

LONGACRE DISTRIBUTING COMPANY

Distributors of Century Comedies for Canada and United States.
MECCA BLDG., 1600 BROADWAY, NEW YORK.
Branches in All Principal Cities in United States.

Musical Setting for “Bondage”
Bluebird Production

Specially selected and compiled by M. Winkler.

Letter “T” Indicates—Title or Sub-Title—For Change of Music
“S” ” Scene ” ” ” ”

Theme—“Nocturno In F” (3-4 Andante) by Krzyzanowski

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Minutes	Berceuse (Melodious Andante) by Jaerefelt
S	Dancing Scene	2 Min. & 5 Sec.	Piano Solo improvise to action on dance music
T	Even Kilvert, He Had	2 Minutes	.... Theme
S	Interior of Restaurant	4 Minutes	Valse Lento by Schuett
T	Yes, I Smoke, and, etc.	3 Min. & 5 Sec.	Melody (4-4 Moderato) by Friml
T	The Rest Followed Naturally	2 Min. & 40 Sec.	Serenade by Schubert
S	Interior of Restaurant	2 Min. & 5 Sec.	.... Popular Waltz
T	The Other Woman..	2 Min. & 35 Sec.	.... Theme
T	Do You Care So Horribly?	3 Min. & 25 Sec.	Love Song (Dramatic) by Flegier
T	A Year Later	3 Min. & 30 Sec.	Lanette (Valse(by Henton
T	They Were Quietly Married	1 Min. & 5 Sec.	Organ improvise to action
T	For a While She Reveled	4 Min. & 15 Sec.	.... Theme
T	Elinor Finally Conquered	3 Min. & 25 Sec.	Serenade (3-4 Moderato) by Chaminade
T	She Felt Under Curious Spell	6 Min. & 40 Sec.	Violets (Waltz) by Waldteufel
T	It Has All Been At My Expense	4 Min. & 45 Sec.	Romanze Op. 40 (4-4 Moderato) by Beethoven
T	Hello, I want Francesca	3 Min. & 25 Sec.	.... Theme
T	Terror Possessed Her Lest	4 Minutes	Broken Melody (Dramatic) by Van Biene
T	And Now It Had, etc.	5 Min. & 40 Sec.	Romance (2-4 Andante) by Karganoff
S	Elinor Near Mail Box	1 Min. & 10 Sec.	.... Storm Furioso
S	Interior of Room....	3 Min. & 50 Sec.	Serenade (4-4 Moderato) by Widor
T	I Went To Stop That	1 Min. & 10 Sec.	.... Theme

Musical Setting for “ ’49-’17”
Butterfly Production

Specially selected and compiled by M. Winkler.

Letter “T” Indicates—Title or Sub-Title—For Change of Music
“S” ” Scene ” ” ” ”

THEME—“EXTASE D’AMOUR” (3-4 Andante) by Roze

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Min. & 15 Sec.	Sparklets (6-8 Moderato) by Miles
T	Back In the Old Days	1 Min. & 30 Sec.	.... Theme
T	But the Life Was Hard	3 Min. & 10 Sec.	Longing Dramatic Andante) by Bendix
T	I Told You All This, etc.	2 Minutes	A Western Episode (Characteristic) by Trinkaus
T	Tom Had Lost Three Weeks	3 Min. & 45 Sec.	Odmiration (4-4 Moderato Grazioso) by Jackson
T	Lady Ann Bobbett..	1 Min. & 45 Sec.	Western Moderato by Bach
T	Will You Introduce Me to Castle?.....	5 Min. & 15 Sec.	La Rose (3-4 Moderato Intermezzo by Ascher
T	Ladies and Gentlemen.............	1 Minute	.... Continue pp
T	A Week Later.......	3 Minutes	Dramatic Tension by Winkler
S	Letter	1 Min. & 30 Sec.	Dolorosa (4-4 Moderato) by Tobina
S	Shooting	3 Min. & 15 Sec.	Olympia (Heavy Dramatic Overture) by Ascher
T	Nugget Nutch Decided, etc.	3 Minutes	Lively Intermezzo to action
S	Western Coach Arrived	2 Min. & 45 Sec.	The Booster (A Rag) by Lake (Watch shots)
T	Nugget Nutch Gathered That, etc.....	4 Minutes	Piano Solo improvise to action
S	Masked Man Enters Saloon	1 Min. & 25 Sec.	.......Hurry to action
S	Where Did You Get This Chain?	1 Min. & 25 Sec.	.... Theme
T	Everybody Was Pleased	4 Minutes	L’Adieu (12-8 Dramatic) by Favarger
T	Long Before the Camp Awoke	3 Minutes	Dramatic Tension No. 1 by Reissiger
T	Tom, I Think You’ve Struck Gold	45 Seconds	Piano improvise to action
T	Next Morning	6 Minutes	Finale from “Arielle” (Allegro) by Bach
S	The Fight	35 Seconds	......Hurry to action
T	Cornered	2 Min. & 15 Sec.	.... Theme
T	Naturally Raynor Tried, etc.	30 Seconds	.......Hurry to action
T	Ever Since, Gentlemen, etc.	3 Minutes	Dramatic Adagio by Funck with ad. lib. Tympany Rolls

Musical Settings for Films Released Week of October 15, 1917.

GOLD SEAL—“The Taming of Lucy” (3 R.)

REEL I.

1. “*Western Allegro*” by Winkler, until “John Damer suddenly decided,” etc. 2. “*Intermezzo*” (2-4 Presto) by Arenski, until “A month later.” 3. “*Cupid's Caress*” (Valse Lento) by Roberts, until “The next morning.” 4. “*Melody*” (Moderato) by Kretschmer, until “You must ask Isabel.” 5. “*Romance*” by Karganoff.

REEL II.

6. Continue “*Cue No. 5*,” until “Do you still want me?” 7. “*Intermezzo*” (Allegretto) by Bohm, until “In Montana.” 8. “*Dolorosa*” (Poeme D'Amour) by Tobani, until “The sun rises early.” 9. “*At Sunset*” (Moderato) by Brewer, until “Night brought terror.” 10. “*Longing*” (Dramatic Andante) by Bendix, until “The evening game.” 11. “*Abila*” (Intermezzo) by Gruenwald.

REEL III.

12. Continue “*Cue No.* 11,” until “Won't you come in?” 13. Finale from “*Ariele*” (Allegro) by Bach, until “A washed-out road.” 14. “*Yelva*” (Dramatic Overture) by Reissiger, until “I tried to make you happy.” 15. “*Legende*” (Melody) by Friml, until end.

NESTOR—“Wild and Woolly Women” (Comedy).

1. “*Let's Rally*” (Popular Song). 2. “*Witching Hour*” (Popular Trot) until end.

STAR FEATURETTE—“The Cross-Eyed Submarine” ....(2 Reels)

REEL I.

1. “*Le Secret*” (Allegro Intermezzo) by Gautier. 2. “*The Trout*” (Characteristic) by Eilenberg, until end.

REEL II.

3. “*Raindrops*” (Allegro Intermezzo) by Saumell. 4. “*La Rose*” (3-4 Intermezzo) by Ascher, until end.

JOKER—“Who Done It?”.......(Comedy)

1. “*Just You*” (Popular Waltz). 2. “*The Girl You Can't Forget*” (Popular Waltz).

VICTOR—“When Liz Lets Loose”..(Com.)

1. “*Sliding Jim*” (Rag) by Losey. 2. “*The Booster*” (Rag) by Lake, until end.

JOKER—“The Jazz Bo”.........(Comedy)

1. “*Jazz Band*” (Popular Trot). 2. “*Cyclone In Darktown*” (Rag) by Barnard, until end.

BISON—“The Temple of Terror”...(2-R.)

REEL I.

1. “*Lunita Intermezzo*” by Loraine, until “Out of the Desert.” 2. “*Creepy Creeps*” (Mysterioso) by Tyler, until “The Mumy expedition.” 3. “*Evening Breeze Idyl*” (Allegretto) by Langey, until “Put him into the den.” 4. “*Olympia*” (Dramatic Overture) by Ascher, until end. **REEL II.** 5. “*Rustles of Spring*” (Dramatic Agitato) by Sinding, until “You have seen the lions' den.” 6. “*Erl King*” (Dramatic Agitato) by Schubert, until “The fight.” 7. Long Hurry to action, until “After the fight.” 8. “*The Vampire*” (A dramatic theme) by Sol. P. Levy, until end.

"LIBERTY" brings 22 weeks of gripping situations—tense scenes—thrillingly patriotic punches that keeps every one of your patrons on the edge of their chairs while each episode is being shown.

"LIBERTY" has the same star and the same director as the "Red Ace." These two, working together, have produced the most wonderful serials ever shown. You can't lose either. Book "LIBERTY" and you will have an acknowledged leader among money-getting serials. Book through any Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"WILD AND WOOLLY WOMEN."

NESTOR COMEDY.
By FRED PALMER.

CAST.

College Boy	Eddie Lyons
His Chum	Lee Moran
Co-Ed Charmer	Edith Roberts

Produced by Clements.
Scenario by Fred Palmer.

The Bad Men and the Wild Women.

WE'LL go on a real hike, and leave the boys alone. Horrid things! saying that girls can't get along without them."

"We'll show them whether we need them along or not."

"We'll have a better time without them, anyway!"

The girls are indignantly setting out on a hike, as the boys of the co-ed college have annoyed them by saying that they can't manage a trip alone.

"We can't let them get away with it, fellows," says Eddie. "We've got to get something on them or we'll never hear the last of it."

At that minute a spasm passes over the speaking countenance of his chum, Lee.

"Where does it hurt you?" cries Eddie solicitously.

"Hurt me? Wadda ye mean—hurt me? I've got an idea!"

The girls were preparing their lunch and enjoying the freedom of the male attire they had donned for the hike, when suddenly from out of the bushes came a bloodcurdling yell. The next moment they were all captured by a band of bad men, and rushed off, willy nilly, to a neighboring ranch. Here they were given terrible things to do, like milking great big cows with horns and everything, feeding nasty, dirty pigs and driving squawking hens out of the garden. Hot and exhausted, the bad men declare that all hands must bathe in the creek. This is too much. The girls cannot decide what to do. The bandits, meantime, begin to undress right before them, taking off their guns first. This gives Edith an idea. Quickly grabbing the nearest gun, she signals to the others to follow suit, and the boys find themselves backed into the water, where they are forced to take off their property whiskers and reveal their identity.

"And cross your hearts that you'll never do it again, or we won't let you out of the water all night," says Edith sternly.

And every heart was crossed with one movement.

UNIFORM STANDARD.

Bluebird Photoplays, Inc.,
Butte, Mont.

Gentlemen—About two months ago the local Bluebird manager at Butte induced me to cancel "Paramount" in favor of Bluebirds. In justice to the treatment I have received on part of the Bluebird Photoplays and judging from the excellent service I have been getting, I am more than pleased at having changed to Bluebird features. They get me more money and are of a uniform standard that seem to be sadly missing in other productions I have handled.

Yours truly,
W. W. FREEMAN, Mgr.,
Imperial Theatre.
Great Falls, Mont.

JEWEL

PRODUCTIONS INC.

The particular business of this Corporation is to market—to buy negatives, or to book for the Producer on percentage. But of all its percentages, that which it is most particular about, is the percentage of Jewel Pictures which shall be inimitable.

The beauty of a gem lies not in its carat weight but in its purity.

The craftsman's cutting multiplies the sparkling facets--the *atelier's* setting frames the stone to fuller radiance.

On our lady's hand, the matchless gleam of its inborn light is silently significant of Quality.

Such is truly a jewel—a coveted, jealously guarded article of *bijouterie*—worth the labor of men and the love of women.

In perfectly equal degree, these same phrases fit the rare pictures which you may secure from time to time through the agency of Jewel Productions (Inc.)

"Come Through"

George Bronson Howard's Greatest Melodrama. Featuring Herbert Rawlinson, Alice Lake and an All-Star Cast. A Romantic Drama of Love, Politics and the Underworld, in 7 Reels. Directed by Jack Conway. Produced by the Universal.

A sixty-year-old business man said recently:

"GOING into the Subway yesterday my eyes hit on a Motion Picture Poster and one meaningful sentence that almost knocked me down. Forced marriages are common enough, I suppose—but not the amazing kind that was hinted at here. All afternoon the possibilities beat on my mind. In the evening I could stand it no longer. I hunted up the theatre—saw the picture—and had the first real thrill of a dozen years—not because somebody jumped off something so many feet in the air, but because I suddenly realized the terrific things that can leap on you out of the simplest situations. Then I found there was good reason for the power and the big twist, because it had been put together by a master workman of the play business—George Bronson Howard."

"But it seemed to me afterwards that the man who designed that Poster was only a little less of a genius than Mr. Howard."

"The Man Without a Country"

A Lavish Screen Production of Edward Everett Hale's Classic of Patriotism. A Warning to Slackers. A Message to Patriots. Produced by Thanhauser in 6 Reels.

UNKNOWINGLY writing for posterity, Edward Everett Hale was thinking of only one land when he conceived "The Man Without a Country"—else he could not have forged its matchless beauty.

Yet today—translated under pressure of war into scores of languages—the people of every land are finding in it a new love of country—love for that freedom which this story has shown them is the most precious thing in life.

Thanhouser made this picture. Jewel Productions recognized its timeliness—enormous value. What Thanhouser thought would be merely a sale of State Rights became immediately a sale of World Rights.

First America—then our Allies—then the whole civilized world will see this picture.

Jewel Productions submits that this exemplar of business foresight sufficiently proves its ability to provide you with the best films bookable today.

"Sirens of the Sea"

Featuring Louise Lovely and Carmel Myers. A Modern Version of the Legend of the Lorelei. The Picture Magnificent. Water Sprites in Dazzlingly Beautiful Marine Settings. Directed by Allen Holubar, Produced by the Universal. 6 Reels.

A fairy tale for grown-ups. A Twentieth Century Enchantment.

YOUTH, on a steam yacht—a magic isle—the lovely forms of countless, beautiful women luring on to adventure, or dancing, flower-decked, over sunlit sands. Then tragedy—and the forced return of the playful Foundling of the Sea to her birthplace in its gnome-peopled grottos, there to await her lover's pursuit and to conduct him through wonder scenes of incomparable beauty, mystery and fairy fancy until they escape to happiness together in the world of today.

Six months of unremitting labor went into this picture. One thousand people helped make "Sirens of the Sea" a dream of eye-delight.

Perhaps, in due time, something approaching "Sirens of the Sea" may be attempted —but there are some fancies so exquisite in conception and faultless in execution that even the boldest imitator will shrink from the task.

"Pay Me"

Dorothy Phillips, William Stowell and Lon Chaney in a Big Drama of the West. Runs the Gamut of the Emotions Where Passions are in the Raw. Directed by Joseph De Grasse; 5 Reels. Produced by the Universal.

RUGGED power—inevitability—is the keynote of "Pay Me." A great drama of the Western camps, it rides on a higher plane than those of the past because, behind the breathless action and suspense surrounding the desperate career of "Killer" White—amid the tense moments of the great fight in the Nugget gambling hall—even during the moving love scenes between the "Killer's" adopted daughter and the strong man who will yet save her from damnation—you feel the inevitable march of events, the tremendous, pressing bulk of a story logically constructed.

People will tell you that "Pay Me" sweeps them along like a river in flood—but many will not know why. Jewel Productions knows why—as will you—and this rare knowledge of dramatic values will come to you as the extra increment of every Jewel Picture.

JEWEL

PRODUCTIONS INC.

EXCHANGES

The four plays so far released by Jewel Productions can be seen at any of the following branch offices—where arrangements for their booking may be made. In case there is no Jewel Office as yet in your territory, write direct to the Home Office of Jewel Productions (Inc.), at 1600 Broadway, New York City. Extension of the Jewel chain of offices into every zone which appreciates the Jewel Idea may be confidently expected.

JEWEL PRODUCTIONS (Inc.)

DETROIT, MICH., 59 Elizabeth St.
PITTSBURGH, PA., 1201 Liberty St.
CLEVELAND, OHIO, 112 Prospect St.
CHICAGO, ILL., 220 So. State St.
PORTLAND, ORE., 405 Davis St.
SAN FRANCISCO, CAL., 121 Golden Gate Ave.
LOS ANGELES, CAL., 822 So. Olive St.
OMAHA, NEB., 1504 Harney St.
DENVER, COLO., 1422 Welton St.
KANSAS CITY, MO., 1025 Main St.
OKLAHOMA CITY, OKLA., 116 W. Second St.
INDIANAPOLIS, IND., 56 W. New York St.
PHILADELPHIA, PA., 1304 Vine St.
BOSTON, MASS., 60 Church St.
WASHINGTON, D. C., 419 No. Ninth St.
BUTTE, MONT., 52 East Broadway.
CINCINNATI, OHIO, 402 Strand Theatre Bldg.
SALT LAKE CITY, UTAH, 54 Exchange Place.
MINNEAPOLIS, MINN., 719 Hennepin Ave.
DALLAS, TEX., Consolidated Film & Supply Co., Super Feature Dept., 1900 Commerce St.
ATLANTA, GA., Consolidated Film & Supply Co., Super Feature Dept., 916 Headly Bldg.
NEW ORLEANS, LA., Consolidated Film & Supply Co., Super Feature Dept., 915 Gravier St.

CANADA.

TORONTO, ONT., State Rights Features, 106 Richmond St.
MONTREAL, QUE., State Rights Features, 295 St. Catherine St.
CALGARY, ALTA., State Rights Features, 407 Eighth Ave.
WINNIPEG, MAN., State Rights Features, 40 Atkins Bldg.
ST. JOHN, N. B., State Rights Features, 87 Union St.
VANCOUVER, B. C., State Rights Features, 711 Dunsmuir Ave.

In one partitcular detail of its business as a merchant Jewel Productions is entirely willing to be known as deliberate in action. This detail is the not unimportant one of estimating values.

"WHEN LIZ LET LOOSE."

"Don't get nawsty, Liz."

VICTOR COMEDY.

By E. M. INGLETON.

CAST.

Liz	Evelyn Selbie
Bill	Harry Griffith
Sal	Mrs. Hernandez

Produced by Ruth A. Baldwin.

"Well, I tells yer straight—things can't go on the way they 'ave been goin'. Either you gets a job or you leaves."

"Aw now, Liz, don't get nawsty. Hi tells yer I've got the chanst of a job. Hall I needs is a shillin' to treat the cove wot can give it ter me."

"Well, I don't know as I believes yer, Bill. But 'ere's yer bob. And do come 'ome with a job—there's a good fella."

Liz takes up her big flower basket and goes off to her station for the day's work. Bill, loafing along the street, the shilling burning a hole in his pocket, sees a strapping hussy with a feather in her hat, and invites her to have a little drink with him. Several little drinks follow, when Sal, Liz's pal in the flower-selling business, happens to see him and tells Liz about it. Liz loses her naturally sweet temper at the idea of being done out of her shilling like that, and makes for the hussy. A nice little fight is soon started and when the "Bobbie" appears, Liz is much the most belligerent of them all, so off she goes to the station and gets fourteen days.

Liz broods over her wrongs for the whole of the two weeks, and when she returns that night and sees Bill, calmly smoking before the fire and looking as if he had never left his comfortable chair, she can't stand it, and begins to throw everything movable in the house at him.

"Don't, don't, Liz. There goes yer mother's best platter. Ho! Liz, do let up on a bloke!" cries the big fellow, cowering behind the furniture to dodge the flying missiles. Liz continues until the place lies in ruins. Then she picks up her basket and departs.

Liz is heartily welcomed by Sal, and that day business flourishes. A delighted group of pals listen to Liz's story and treat her as a heroine. Bill saunters up during this, and listens from a distance. When Liz returns that night, Bill is the picture of humble contrition. He has cleaned up the kitchen and prepared a meal. Liz enters without a word, watching him while he drags out his bag of tools, and sets the alarm clock for 5 A. M.

Her amazement loosens her tongue, and she asks: "Lor Lumme, Bill, 'ave you got a job?"

Bill, with a broad grin, replies: "Strike me bloomin' pink, if I ain't!"

He looks up with a smug grin on his face. Liz is petrified at the surprise and sits at table, staring in front of her, ejaculating: "Holy Moses!" over and over.

Bill pours out the tea, and places food on her plate—then stands awkwardly, first on one foot, and then on the other, scratching his head. Liz watches him in open-mouthed amazement and suddenly pulls him into a chair, giving him a push that nearly floors him. Then she wipes her mouth with the back of her hand, and gives him a smacking kiss on the mouth.

"HELL MORGAN'S GIRL"

Featuring Dorothy Phillips

As Queen of the Barbary Coast

Dorothy Phillips' radiant brilliance never shone more brightly than in her magnificently dramatic interpretation of the lead in "Hell Morgan's Girl." This tremendously gripping drama of the great fire and earthquake at San Francisco, has pulled record-breaking crowds wherever it has been shown. It has made money on the first showing—it has made more money on REPEAT BOOKING because it is a photo-drama of unusual strength and intensity. We strongly recommend this play as a REPEAT BOOKING attraction. Book it through your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York

REVIEW OF UNIVERSAL PAST RELEASES.

GOLD SEAL.

SEPTEMBER—

18—**The Pullman Mystery**..................(3-Reel Drama)
Molly Malone, Hayward Mack, Larry Peyton.
25—**The Master Spy**................(3-R. Railroad Drama)
Kingsley Benedict.

OCTOBER—

2—**The Storm Woman**....................................(3 Reels)
Claire McDowell.

STAR FEATURETTE.

SEPTEMBER—

13—**Mary Fuller in "To the Highest Bidder"**
(2-Reel Society Drama)
20—**J. Warren Kerrigan in "The Right Man"**
(2-Reel Drama with *Edith Johnson.*
27—**A Romany Rose**...................................(2-R. Drama)
Lena Baskette.

OCTOBER—

4—**The Prairie Romeo** (2-R. West. Com.-Drama)
George Hernandez.

BISON.

SEPTEMBER—

22—**The Last of the Night Riders**........(2-R. Drama)
Eileen Sedgwick-Fred Church.
29—**The Dynamite Special**....(2-R. Railroad Drama)
Helen Gibson.

OCTOBER—

6—**The Lion's Lair**....................(2-R. Animal Drama)
Eileen Sedgwick-Fred Church.

L-KO.

SEPTEMBER—

19—**A Prairie Chicken**............................(2-R. Comedy)
Merta Sterling, Al Forbes, Kathleen Emerson.
26—**Soapsuds and Sirens**......................(2-R. Comedy)
Lucille Hutton.

OCTOBER—

3—**Counting Out the Count**................(3-R. Comedy)
Billy Bevan-Lucille Hutton.

BUTTERFLY.

SEPTEMBER—

10—**The Little Pirate**.......................................(5 Reels)
Little Zoe Rae-Gretchen Lederer.
17—**Ben Wilson in "The Spindle of Life"**
(5 Reels) with *Neva Gerber.*
24—**The Edge of the Law"**..........................(5 Reels)
Ruth Stonehouse.

OCTOBER—

1—**The Secret Man**..(5 Reels)
Harry Carey-Edythe Sterling.

JOKER.

SEPTEMBER—

20—*Hawaiian Nuts* ....(Comedy)
22—*Circus Sarah* ....(Comedy)
27—*Marble Heads* ....(Comedy)
29—*The Fountain of Trouble*.........................(Comedy)

OCTOBER—

4—*Her Naughty Choice*....................................(Comedy)
6—*The Masked Marvels*...................................(Comedy)

NESTOR.

SEPTEMBER—

3—*Looking 'Em Over* ....(Comedy)
11—*The Boulevard Speed Hounds*...................(Comedy)

SEPTEMBER—

18—*Welcome Home* ....(Comedy)
25—*Taking Their Medicine*...............................(Comedy)

OCTOBER—

2—*Pete the Prowler*..(Comedy)

POWERS.

AUGUST—

18—*Doing His Bit*................................(Comic Cart.)
and *Algeria Old and New*.........................(Scenic)
25—*Colonel Pepper's Mobilized Farm* (Com. Cart.)
and *The Home Life of the Spider* (Ditmar's Ed.)

UNIVERSAL SPECIAL FEATURE.

SEPTEMBER—

3—**"The Gray Ghost,"** Episode 11, **"The Flaming Meteor"** ....(2 Reels)
Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.
10—**"The Gray Ghost,"** Episode 12, **"The Poisoned Ring"** ....(2 Reels)
with Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter.
17—**"The Gray Ghost,"** Episode 13, **"The Tightening Snare"**...(2 Reels)
with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*
24—**"The Gray Ghost,"** Ep. 14, **"At Bay"**....(2 Reels)
with *Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter.*
1—**"The Gray Ghost"** Ep. 15, **"The Duel"** (2 R.)
with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*

VICTOR.

SEPTEMBER—

14—*In the Clutches of Milk*............................(Comedy)
21—*Marathon Maniacs* ....(Comedy)
28—*Your Boy and Mine*.................................(Comedy)

OCTOBER—

5—*Kicked In the Kitchen*................................(Comedy)

UNIVERSAL ANIMATED WEEKLY.

SEPTEMBER—

12—*Animated Weekly, Vol. 2, No.* 89............(News)
19—*Animated Weekly, Vol. 2, No.* 90............(News)
19—*Animated Weekly, Vol. 2, No.* 90............(News)
26—*Animated Weekly, Vol. 2, No.* 91............(News)

OCTOBER—

3—*Animated Weekly, Vol. 2, No.* 92............(News)

UNIVERSAL SCREEN MAGAZINE.

SEPTEMBER—

7—*Universal Screen Magazine. Issue No.* 35.
14—*Universal Screen Magazine. Issue No.* 36.
21—*Universal Screen Magazine. Issue No.* 37.
28—*Universal Screen Magazine. Issue No.* 38.

OCTOBER—

5—*Universal Screen Magazine. Issue No.* 39.

UNIVERSAL CURRENT EVENTS.

SEPTEMBER—

8—*Universal Current Events. Issue No.* 17.
15—*Universal Current Events. Issue No.* 18.
22—*Universal Current Events. Issue No.* 19.
29—*Universal Current Events. Issue No.* 20.

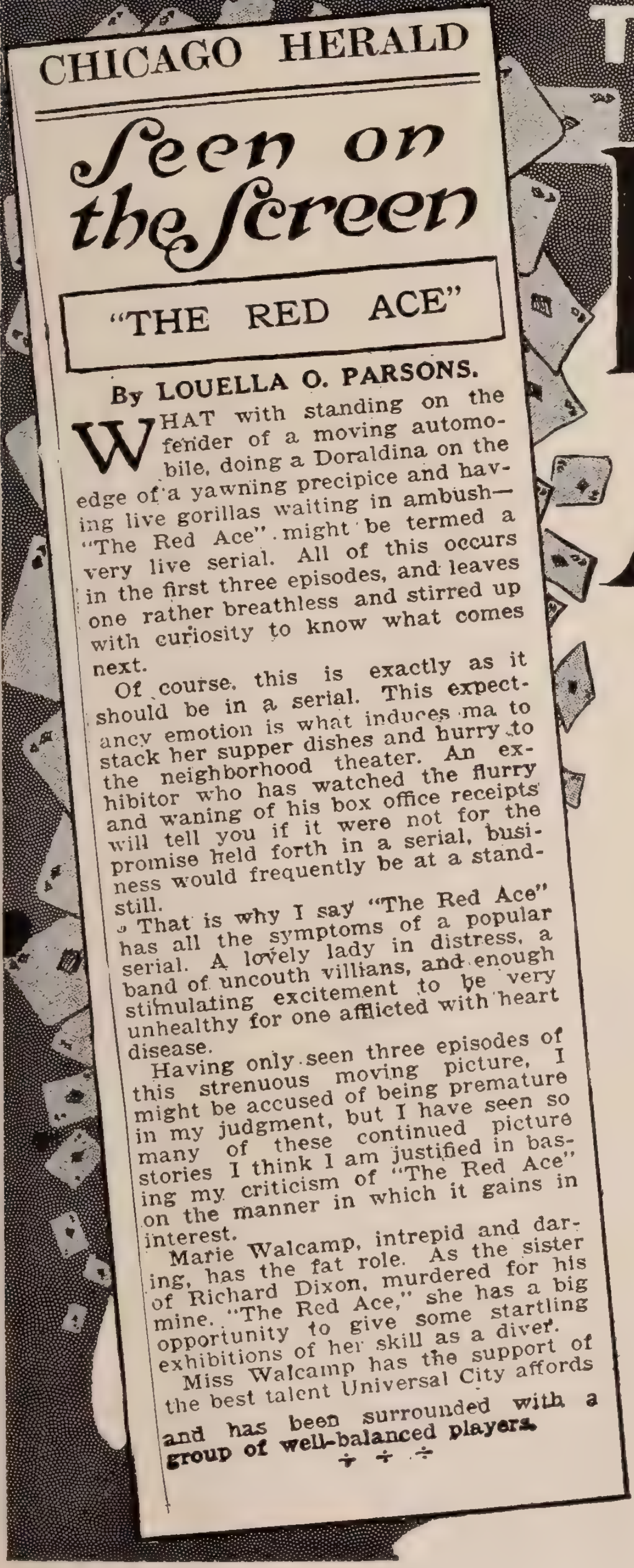
OCTOBER—

6—*Universal Current Events. Issue No.* 21.

CHICAGO IS STRONG FOR

The Trump Serial

"The RED ACE"



CHICAGO HERALD

Seen on the Screen

"THE RED ACE"

By LOUELLA O. PARSONS.

WHAT with standing on the
fender of a moving automo-
bile, doing a Doraldina on the
edge of a yawning precipice and hav-
ing live gorillas waiting in ambush—
"The Red Ace" might be termed a
very live serial. All of this occurs
in the first three episodes, and leaves
one rather breathless and stirred up
with curiosity to know what comes
next.

Of course, this is exactly as it
should be in a serial. This expect-
ancy emotion is what induces ma to
stack her supper dishes and hurry to
the neighborhood theater. An ex-
hibitor who has watched the flurry
and waning of his box office receipts
will tell you if it were not for the
promise held forth in a serial, busi-
ness would frequently be at a stand-
still.

That is why I say "The Red Ace"
has all the symptoms of a popular
serial. A lovely lady in distress, a
band of uncouth villians, and enough
stimulating excitement to be very
unhealthy for one afflicted with heart
disease.

Having only seen three episodes of
this strenuous moving picture, I
might be accused of being premature
in my judgment, but I have seen so
many of these continued picture
stories I think I am justified in bas-
ing my criticism of "The Red Ace"
on the manner in which it gains in
interest.

Marie Walcamp, intrepid and dar-
ing, has the fat role. As the sister
of Richard Dixon, murdered for his
mine, "The Red Ace," she has a big
opportunity to give some startling
exhibitions of her skill as a diver.

Miss Walcamp has the support of
the best talent Universal City affords
and has been surrounded with a
group of well-balanced players.

÷ ÷ ÷

Featuring

FEARLESS—DASHING—DARING

MARIE WALCAMP

The Beautiful Star of "Liberty"

The hardest serial field in the entire world—where the critics are critics and not spineless reviewers—Chicago, the grave of countless serial hopes—has fallen under the spell of this magnificent serial. It has every element of success, including

A BIG PUNCH at the END of Every Episode

Now is the time to book and prepare to clean up with the same big business that came to "Liberty," the greatest serial money-getter ever released. Book thru your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Watch for THE SERIAL STUPENDOUS

"The Mystery Ship"

SOON TO BE RELEASED

First Production

"The Princess Virtue"

ANNOUNCEMENT EXTRAORDINARY!

MAE MURRAY

IN SUPER-BLUEBIRD PHOTOPLAYS

BLUEBIRD PHOTOPLAYS INC. 1600 BROADWAY
N.Y.C.

THE MOVING PICTURE WEEKLY

OCT. 13, 1917.
VOL 5. NO. 9.
PRICE 10¢

The Museum of Modern Art
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Periodical

MONROE SALISBURY
"IN"
"THE DESIRE OF THE MOTH"
BLUEBIRD PHOTOPLAY

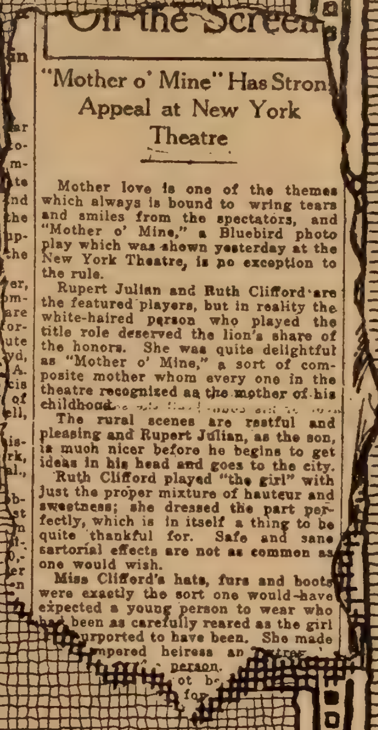
Bluebird
Photoplays
present
the Hero of
"Come Through"

Herbert Rawlinson in

"The Man Trap"

Supported by Sally Starr and Frank Mac Quarrie. The Dramatic Story of the "Men Higher Up" and an Innocent Victim of Crooked Politics. Story by Waldemar Young. Directed by Elmer Clifton. Book through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, nc.
1600 BROADWAY : : : NEW YORK



On the Scree

"Mother o' Mine" Has Stron Appeal at New York Theatre

Mother love is one of the themes which always is bound to wring tears and smiles from the spectators, and "Mother o' Mine," a Bluebird photo play which was shown yesterday at the New York Theatre, is no exception to the rule.

Rupert Julian and Ruth Clifford are the featured players, but in reality the white-haired person who played the title role deserved the lion's share of the honors. She was quite delightful as "Mother o' Mine," a sort of composite mother whom every one in the theatre recognized as the mother of his childhood.

The rural scenes are restful and pleasing and Rupert Julian, as the son, is much nicer before he begins to get ideas in his head and goes to the city.

Ruth Clifford played "the girl" with just the proper mixture of hauteur and sweetness; she dressed the part perfectly, which is in itself a thing to be quite thankful for. Safe and sane sartorial effects are not as common as one would wish.

Miss Clifford's hats, furs and boots were exactly the sort one would have expected a young person to wear who had been as carefully reared as the girl urported to have been. She made mpered heiress an person. ot b fo

The SWEETEST STORY on STAGE or SCREEN

"MOTHER O' MINE"

Featuring
Rupert Julian and Ruth Clifford

"Mother o' Mine" is a clean, heart-interest drama that has a gripping appeal to everyone. It is superbly acted—perfectly directed—wonderful photography.

Book this tenderly human story as a treat for your patrons. Play it up strong, and everyone of your patrons will thank you for giving them the opportunity of seeing this unusual photoplay. Write or wire your nearest BLUEBIRD Exchange for bookings, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York.

UNIVERSAL

AN ENDLESS WHIRL...
a CONTINUOUS
into EXHIBITOR'S

UNIVERSAL Comedies are flooding the country, because they carry "THE PUNCH" that puts a kick in your daily program. Universal Comedies are the power that draw like mustard plasters. People WANT COMEDIES. The wise showman gives people what they want, or his competitor across the street or down the block does and gets the business.

Universal Comedies are bringing a whirlwind of laughter to millions daily and a shower of coin to Exhibitors who show them. To be classed as good comedies they must have the wallop, the slam that puts them across. That's where Universal Comedies are aces.

In NESTORS—JOKERS—L-KO'S—and VICTORS you get the snappiest, fastest comedy punches on the screen. With such stars as Eddie Lyons and Lee Moran—Wm. Franey and Gale Henry—Dave Morris—Henry Murdock — Phil Dunham — Merta Sterling —

NESTOR

L-KO

COMEDIES

of LAUGHTER *throwing* SHOWER of COIN TILLS

Gladys Tennison—Chester Ryckman—Billy Bevan—Lucille Hutton —Milburn Moranti—Eddie Barry—Bob McKenzie—Eva Novak—Al Forbes—Virginia Kirkley—backed by scores of other comedians, you get the best "bits" and biggest comedy punches constantly.

FOR WEEK OF OCT. 20—THE FOLLOWING RELEASES

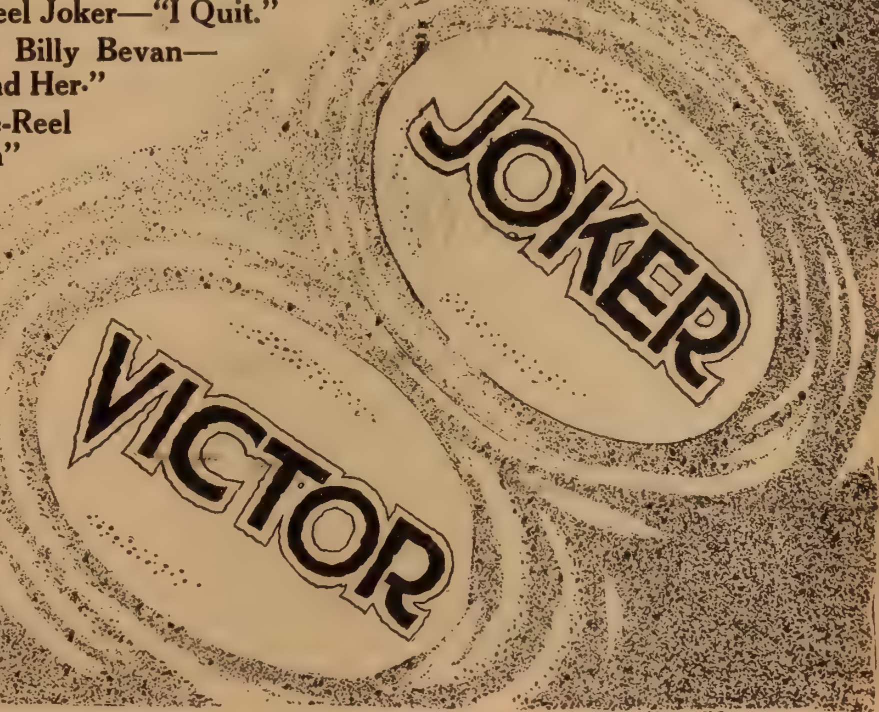
Eddie Lyons and Lee Moran—Two-Reel Nestor—"The Shame of a Chaperone."

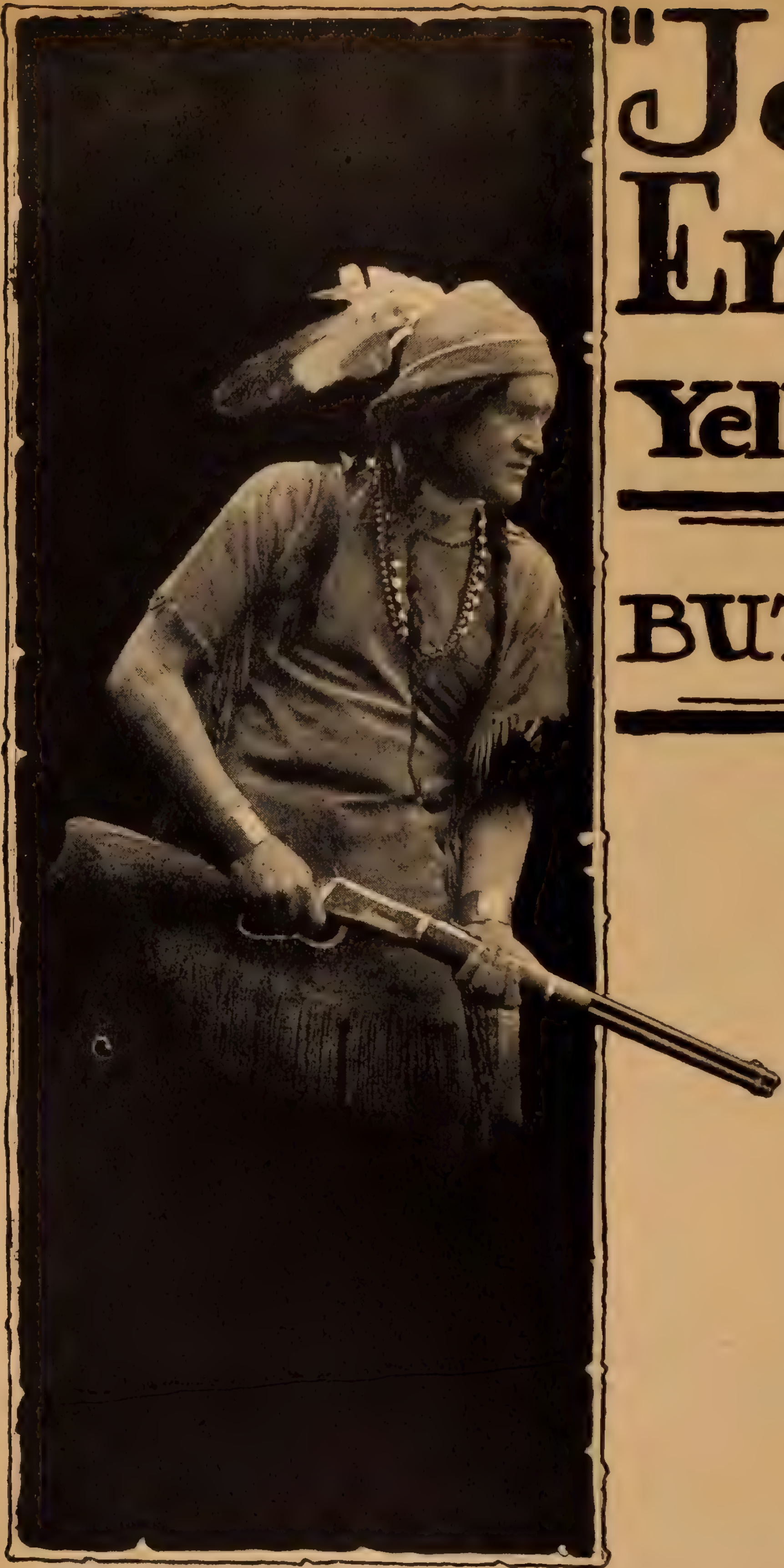
Gale Henry and Wm. Franey—1-Reel Joker—"I Quit."

Phil Dunham, Lucille Hutton and Billy Bevan—Two-Reel L-Ko—"Even As Him and Her."

Max Asher and Beatrice Van—One-Reel Joker—"A Devil With the Wimmin"

Henry Murdock and Matty Coment—One-Reel Joker—"A Bad Little Good Man."

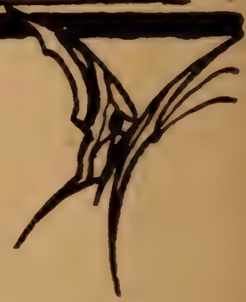




"John Ermine of the Yellowstone"

It's a

BUTTERFLY



A great big splendid Western—full of the beauty of the great outdoors. The story of a white child captured by Indians and brought up as one of the tribe.

Then — John Ermine's romance with a beautiful white girl, the despair of the girl's parents because of his Indian blood with the gladdening proof of truth, weaves this into a virile narrative sure to entertain.

BOOK
Thru Any
Universal Exchange

4 GREAT SERIALS

"The Voice on the Wire"

Featuring Ben Wilson, Neva Gerber, Jos. Girard—direction Stuart Paton. A mystery serial that piques and baffles. Packs a powerful wallop in each installment.

"The Gray Ghost"

Featuring Priscilla Dean, Harry Carter, Eddie Polo, Emory Johnson—direction Stuart Paton. Based on "Loot," by Arthur Somers Roche, which had a tremendous following among Saturday Evening Post readers. A gripping story of a mysterious—nervy—and daring crook.

UNIVERSAL

"The Home of Serials"

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COMING

RUTH CLIFFORD with MONROE SALISBURY in
"THE DESIRE OF THE MOTH"

A Living, Breathing Romance of Singular Charm

Directed by Rupert Julian. Story by Eugene Manlove Rhodes

RUTH CLIFFORD and MONROE SALISBURY in
"THE SAVAGE"

The Dramatic Story of a Dual Personality

Directed by Rupert Julian

SCENES FROM THE
BUTTERFLY PICTURE
HARRY CAREY
IN
"THE MARKED MAN"

"The End Of The Run"

With Helen Gibson

Gold Seal Three-Reel Railroad Drama.

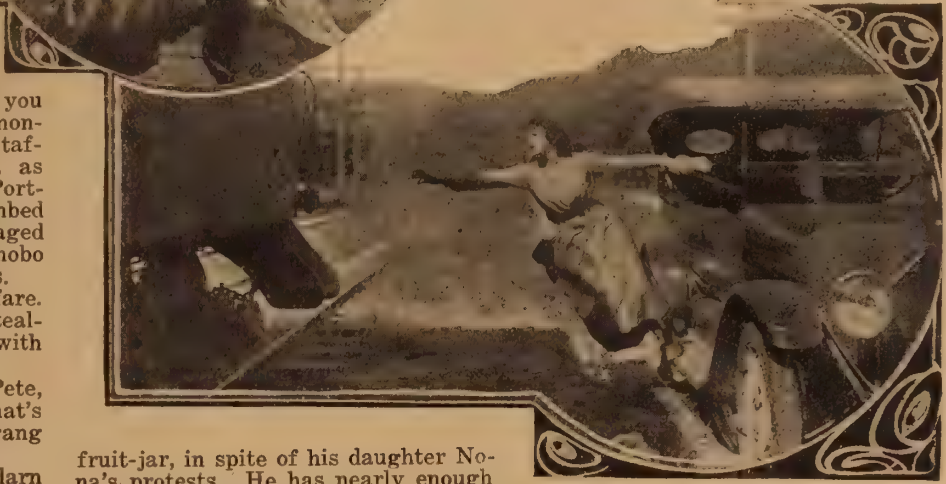
By T. SHELLY SUTTON.

CAST.

Giles Stafford	**O C. Jackson**
Jim Durman	**George Williams**
Portland Pete	**George Routh**
William Craig	**Val Paul**
Nona Durman	**Helen Gibson**
Sheriff	**George Berrell**

Scenario by George Hively.

Produced by J. D. Davis.



"HEY, you! Trying to beat the railroad, are you? What are you doing with all that money?" shouts Giles Stafford, the brakeman, as he catches sight of Portland Pete, a hobo, who has climbed into the baggage-car and is engaged in the curious occupation—for a hobo—of counting a large roll of bills.

"Gimme the money for your fare. What do you know about that? Stealing a ride when he is just stuffed with money!"

"That ain't money," returns Pete, handing over some of the bills. "That's phony stuff I'm peddling for a gang back East."

"Phony, is it? Well, it's a darn good imitation. Tell you what I'll do. I've got a better chance to get away with these long greens than you have. You give me some and we'll split fifty-fifty on it."

Jim cashes a bill at a cigar-stand, and later Giles does the same thing. The clerks pays no attention to the bills, but later the counterfeit bills are found, and the clerk remembers that he only changed two twenties, one from Jim and one from Giles. The sheriff is notified and a Secret Service man, William Craig, comes to carry on a quiet investigation.

Jim Durman distrusts banking institutions. He hides his money in a fruit-jar, in spite of his daughter Nona's protests. He has nearly enough to buy the house in which they now live. One day, while they are looking at the money, Giles listens at the window. Giles is in love with Nona, but she repulses him. He breaks into the Durman home by means of the window, takes the money and substitutes the counterfeit bills, but the band of his hat falls on the floor.

Craig finds that the only definite clews lead to Durman or Stafford, and that Stafford will bear watching more than Durman, but he hasn't sufficient evidence to arrest him. One evening, Giles stops Nona and begins arguing with her, finally grasping her wrist. Craig goes to the girl's rescue and walks home with Nona, who introduces him to her father. The liking between Craig and Nona is evident from the first.

Some more bills are paid to different merchants by Jim, and Craig decides to talk with Durman, though he has every confidence in his honesty. Jim shows him the roll of counterfeit bills from the fruit-jar, but, though the evidence is enough to warrant his arrest, Craig lets him go out on his run. Craig arrests Pete and finally extracts a confession from him, and the knowledge that Giles is going to leave his

(*Continued on page* 16)

The MOVING PICTURE WEEKLY

Vol. 5. OCTOBER 13, 1917. No. 9.

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.
Published Weekly by the

Moving Picture Weekly Pub. Co., Inc.

Editorial Offices.................1600 Broadway, N. Y.
Publication Offices.................409 Pearl St., N. Y.

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ROBERT S. DOMAN....London Correspondent
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Subscription Price, $3.00 a year; Foreign, $3.50; Single Copies, 10c.

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Announcement

WE could not wait for the slow process of Teaser cuts to announce the next Universal serial,

"The Mystery Ship"

so if you will look on pages 34-35 you will see all about it for yourself without further harrowing up your curiosity.

Editor.

STORIES OF THIS WEEK

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"The Lure of the Unattainable"

Universal 17-Episode Serial, Written and produced by Jacques Jaccard.

CAST.

Virginia Dixon	Marie Walcamp
Patrick Kelly	Bobby Mack
Dr. Hirtzman	Harry Archer
Sergeant Winthrop	Larry Peyton
Steel Heffern	Charles Brindley
Pierre Fouchard	L. M. Wells
"Dutch" Kate	Miriam Selbie
Red Fawn	Yvette Mitchell
Little Bear	Noble Johnson

ALL right, Kelly. Hold her like that!" exclaims Virginia, and with one leap she springs from the bumper of her car to the rear end of the train.

"Here, young woman, what are you doing?" demands the conductor. But Virginia cares little for his scolding, as Kelly throws her bag to her and climbs up the now stationary train himself. Dr. Hirtzman sees with dismay that his plans for detaining her have miscarried, and she notices him without realizing why he attracts her attention. At one of the stations, Hirtzman leaves the train and telegraphs to his lieutenant at Lost Hope, Steel Heffern, that he will arrive that night at eight o'clock. Steel then consults with Pierre Fouchard, the innkeeper, and "Dutch" Kate and leaves for the Dixon cabin.

Steel and his party arrive at Richard's cabin and bury the body. Then Steel conducts a frantic search for the cache in which Richard hid the platinum. Later he meets Hirtzman at the station, and they disappear in the bushes and trees.

Kelly and Virginia start out in Kelly's canoe, which he has hidden, but soon land near the mine. As they start along a trail they meet "The Terror," which drops from a tree onto Kelly. Virginia, horror-stricken, begins running back while Kelly and "The Terror" struggle. The latter soon leaves Kelly, apparently dead, and starts after Virginia, who slips and rolls out of sight, landing in the camp-fire of Winthrop and Little Bear. Winthrop soothes Virginia, who is hysterical, while Little Bear shoots at the top of the cliff and frightens "The Terror" away. Virginia tells her story to Winthrop and they hasten to Kelly, who has somewhat revived. When they come to Richard's grave, Virginia kneels by it and prays for strength to perform her mission. "The Terror" watches the scene without being seen.

Meanwhile at the Inn, by orders from Fouchard, Kate has donned the garb of a chambermaid and shows Winthrop to a room when he arrives, having left Virginia and Kelly at Richard's cabin. She fusses around the room until Winthrop has to almost put her out.

Virginia and Kelly start to the mine on their horses. Kelly tells her that the mine itself is on an underground river, but where it starts and where it goes, no one has ever known. They have found the cache described in Kelly's letter, but it is empty. As they go along a narrow trail, Kelly riding a horse length ahead of Virginia, they pass underneath a large overhanging branch of a tree. Virginia is lifted into the tree, and her riderless horse goes on.

TYPICAL VILLAGE FOR "THE RED ACE."

JACQUES JACCARD is not a director who does things by halves. So when he decided to place his story of the new serial, "The Red Ace," in the Canadian Northwest, he went to work to find out as much as he could about that section of the country, and to choose his locations so that even the British Columbians themselves should find nothing to cavil at. One of the first requirements was a typical north country village, with a sort of rough hotel, a general store, lumbermen's quarters and Indian dwellings.

We are introduced to this village, called by the suggestive name of Lost Hope, in the second episode, when Virginia Dixon, the heroine, arrives there to investigate the loss of the platinum shipments, which are contracted for by the U. S. government. A sub-title says that it is all that its name implies, and it is. A collection of board and log cabins, a dusty road which looks as if it had been worn by use and never laid out, a rough open space in front of the "hotel," and all around the trees which proclaim this a lumber country.

Jaccard has constructed a village which looks as if it had grown on the spot. In doing so he had the assistance of his villain-in-chief, Harry Archer, playing Doctor Hirtzman, the leader of the treacherous foreign agents in the serial. Archer was a member of the N. W. Mounted Police.

"THE DESIRE O

with RUTH CLIFFOR & MONROE S AND RUPERT JULIAN

BLUEBIRD PHOTOPLAY

By Eugene Manlove Rhode

In *Saturday Evening Post*

FIVE hundred dollars reward! Colonel Vorhis will pay this sum to any person who delivers Christopher Foy, dead or alive, to the Sheriff of Magdalele County."

This sign posted throughout the countryside, attracted plenty of attention. Five hundred dollars was a big sum in that region, and every man determined to keep his eyes peeled for traces of the notorious outlaw, whose daring had become a by-word.

Christopher Foy was the "cattle rustler" and horse-thief who had run off the Vorhis yearlings. Betrayed to the sheriff by one of his friends, Foy is attacked by the officer and his posse, is severely wounded in the shoulder, but escapes. The horse he rides has been stolen from Colonel Vorhis, and knows the way home. Weakened from the loss of blood, Foy can barely keep his saddle, let alone attempt to guide his steed, and as a consequence the horse lands Foy in the Vorhis front yard.

Literally helpless, the "rustler" slides from the saddle and is dragged into the house by Stella Vorhis, the prettiest girl in seven counties. Although she has at her mercy, with license to kill, the man who had stolen her father's property, Stella confesses she hasn't the nerve to shoot. On the contrary, the girl binds Foy's wounds, and when she hears approaching footsteps, hides her patient in a closet. Her father enters, asks about Foy and opens the closet door just before Sheriff Matt Lisner arrives to make an arrest.

Touched by sympathy through his daughter's humane action and further induced by the silent pleadings of her lustrous eyes, Colonel Vorhis tells the sheriff that he will not prosecute Foy. He says he will not sanction his arrest, and bids the officer depart. Accepting the Colonel's personal promise of Foy's future good behavior, the officer of the law proceeds upon his way.

Upon closer acquaintance Colone Vorhis finds that Foy hails from Virginia, and that settles it.

"We are Virginians together, an nothing real bad ever came out of th old Dominion," he says.

Another Virginian was on his wa West at the time of these incidents John Wesley Pringle was coming t visit his old friend, Colonel Vorhis making the journey for the first time Foy was fully restored and had secured a job as ranch foreman by th time Pringle sauntered into the trading-post, near the Vorhis ranch, an registered at the town's only hotel.

Entering the bar, Pringle hear whispers of a conspiracy against Foy Not knowing anybody in town, but resolved that a square deal was in or

THE MOTH"

SALISBURY

Scenario by
E. J. Clawson.

Produced by
Rupert Julian.

der, Pringle scraped acquaintance with the man and tipped him off to a plot Sheriff Lisner was hatching to fasten a murder onto Foy and thus cause the ex-rustler to be run out of the country. Going on to the Vorhis ranch, Pringle heard more about Christopher Foy, hooking him up with the Old Dominion, and the three Virginians resolved to stick together.

Pringle further investigated matters, devised ways and means to combat the conspirators, and when Sheriff Lisner came to a show-down, Pringle had "the goods" on the officer, proved that he was the real murderer and then went back to the Old Dominion, his visit to Vorhis having developed just the brand of excitement Pringle longed for, but could not find at home.

Stella Vorhis had nursed Foy's injured arm, had seen him quit his wild ways and settle down to useful occupation, found that he was just a perfectly grand sort of a Virginian and, as a natural consequence, said "Yes" when Foy popped the centuries-old question.

CAST.

Stella Vorhis	**Ruth Clifford**
Christopher Foy	**Monroe Salisbury**
Colonel Vorhis	**W. H. Bainbridge**
John Wesley Pringle	**Rupert Julian**
Matt Lisner	**Milton Brown**
Dick Marr	**Al Sears**

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

"INDIAN MAIDEN" OF SERIAL IN RUNAWAY HALTED BY STAR.

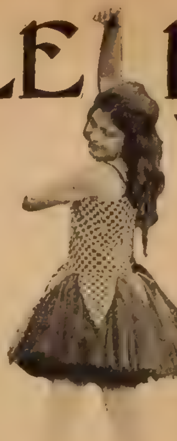
MISS YVETTE MITCHELL, the winsome Universal girl who specializes in Japanese and Indian rôles, and who is playing the part of an Indian maiden in Director Jacques Jaccard's serial, "The Red Ace," figured in a runaway one day last week while returning from a location with other members of the serial company, and was rescued by Miss Marie Walcamp, the leading lady of the production.

The horse which she was riding seemingly resented it when a motor-car tried to pass him on a narrow trail and galloped madly down the mountain road. A few minutes before another car had passed the horse and he had been scraped between the machine and the perpendicular cut at the side of the road. Evidently he did not care to repeat the experience, and when the second machine came up behind him, he lit out" at top speed.

The brim of Yvette's broad hat blew down over her eyes and she was powerless to control the runaway steed. Miss Walcamp, the only member of the company who was on horseback, gave chase, and finally overtaking the galloping horse, caught his bridle and brought him to a halt.

START A
BLUEBIRD DAY
IN YOUR HOUSE

"LITTLE MARIANA'S TRIUMPH"



STAR FEATURETTE

A Two-reel Drama by J. B. Shillingford

CAST

Mariana. Lena Baskette
Pietro .... Frankie Lee
Peter Wrenn, Fred Montague
Mrs. Murphy Lydia Yeamans Titus
Signor Kippel, Walter Belasco

Scenario by Nan Blair.
Produced by Marshall Stedman.

WELL, I can't help it if ye've no place to go. I can't keep yer here without me rent."

Never heeding the crying of Mariana and her little brother Pietro, the landlady picked up their bundle and threw it out into the street, forcing the children to follow. That night they slept in a barrel in an empty lot, and a dog as friendless as themselves helped to keep them warm. In the morning, their new friend went prospecting for breakfast, and was just getting away from Mrs. Murphy's with some meat, when she caught sight of him.

"Murther and Irois! will ye look at the plunderin' varmint!" she cried, seizing a broom. Little Mariana threw herself in front of the dog.

"He meant no harm. Don't beat him," she pleaded. "He was trying to get us some breakfast."

The kind-hearted Irish woman was touched by the child's solicitude, and invited them in to have a bite, while she discussed the situation with Father O'Brien.

"Send them to the Orphanage, Mrs. Murphy," was his advice, which was followed. Mariana and Pietro were not used to much in the way of luxury, and they made themselves very happy in the Home.

Some months later the usual semi-annual entertainment was in progress, and Mariana appeared in a dance number. Among the guests was old Peter Wren, for many years ballet-master at the Casino. He was delighted with the natural untrained grace of the child, and declared her to be a born dancer.

"I'd like to have the training of her," he said to the Sisters. "She would be a credit to my old age."

At last it was arranged that Mariana should take advantage of his offer. She consented on account of the prospect of earning money for Pietro's education. For six months she worked very diligently, and the little family enjoyed great happiness.

One day Peter came home, sad and almost weeping.

"I've lost my position," he finally told Mariana. They've given it to a foreigner, Signor Kippel. They say youth must be served."

Mariana rushed off to the theatre to confirm the news. There she overheard the manager and Kippel talking of the necessity of finding a good child-dancer for a leading role. Mariana saw her opportunity. She pleaded so hard with the two men that at last they turned back into the theatre, and allowed her to dance for them. They were struck by her skill and grace, and engaged her on the spot for the role.

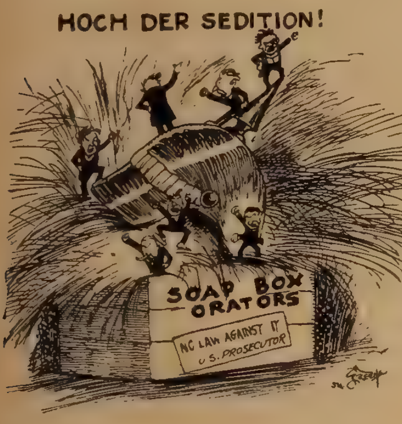
"But I can't take it unless I have my old teacher."

"Well, that is easy. We'll engage him, too."

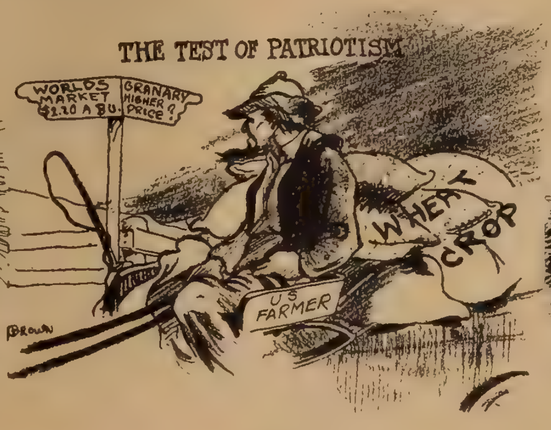
The teacher, of course, was Peter, and there never had been such a happy family as the one in the little home that night, when Peter Wren took his violin and he and the two chilldren danced for joy.

This Week's CURRENT EVENTS Carries New Cartoon Feature

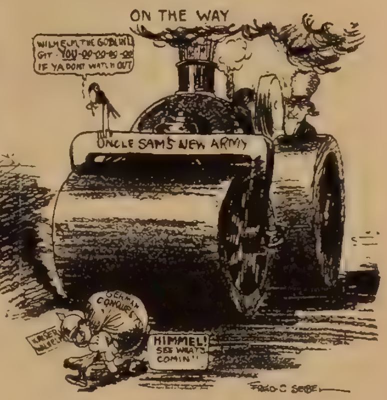
MORE CONGRATULATORY LETTERS TO CARL LAEMMLE ON THIS GREAT ACCOMPLISHMENT, CALLED BY GOVERNOR PHILLIPS "THE WEDDING OF THE PRESS AND THE SCREEN."



Greene in
The New York Evening Telegram.



Brown in
The Chicago News.


ON THE WAY
WILHELM, THE GOBLINS GIT YOU-OO-OO-OO-OO IF YA DONT WATCH OUT
UNCLE SAM'S NEW ARMY
GERMAN CONQUEST
HIMMEL! SEE WHAT'S COMIN'!
FRED C SEIBEL

Seitel in
The Albany Knickerbocker Press.

ISSUE No. 22 of the Universal Current Events is marked by a feature of more than usual interest. In this number appear the first of the cartoons, taken from the leading newspapers of the country, and animated by experts so that their development takes place in full view of the audience, thus adding a thousand per cent. to their value.

This "wedding of the screen and the press," as E. L. Phillip, Governor of Wisconsin, calls it in his congratulatory telegram, is the latest effort of Carl Laemmle, president of the Universal Film Manufacturing Company, to aid President Wilson in the world's fight for democracy.

In all recent wars, as in all situations of national and international importance, the pencil of the cartoonist has been one of the most effective means of moulding public opinion. His influence upon public thought has been recognized as incalculable in all countries which support a press. The daily and Sunday newspapers were, until the invention of the motion picture, the means of reaching the largest number of persons in the most direct way. Francis E. Warren, of the U. S. Senate, expresses the situation in his telegram to President Laemmle, when he says "Cartoons now speak to thousands on the screen they will appeal to millions."

Current Events No. 22 carries this announcement extraordinary at the end of the reel:

"By special arrangement with hundreds of America's leading newspapers Universal Current Events, beginning with this issue, will present to its patrons animated cartoons from the pens of America's greatest cartoonists. This marks an epoch in screen news presentation. The cream of the work of these famous artists will be shown hereafter in Universal Current Events."

The first group of cartoons consists of three: "On the way," by Siebel, in the Albany Knickerbocker Press; "Test of Patriotism," by Brown, in the Chicago News; "Hoch der Sedition," by Greene in the New York Telegram. All the journals whose work will appear in Current Events carried stories in their news columns of the innovation. Most of them reproduced the letter from President Laemmle written to their editors, in which he congratulates the paper on its enterprise in arranging to have its telling cartoons displayed on ten thousand motion picture screens reached by Universal's Current Events. The name of the paper, with that of the artist appears in large letters just before the cartoon, so that credit is given where credit is due. The response to this idea of Mr. Laemmle's has been so wide that every section of the country will be represented in the cartoons reproduced. Thus the angle of thought of the whole United States will be presented through the medium of the screen, and this fact alone should make for the unification of purpose of the country at large.

Additional telegrams from some of the leading men of the United States are reproduced here, showing that their feeling in the matter is one of unanimous endorsement of their contribution of the president of Universal to the education of the public thought.

"The press is a power with the screen. As an ally it is a super-power."
WESLEY L. JONES, U. S. Senator.

"Congratulations to press and screen." CHARLES HENDERSON,
Governor of Alabama.

"Such an important achievement as the linking of the newspapers and the motion picture screen cannot go unrecognized." RUBERT L. OWEN,
U. S. Senator.

"Every one must welcome the union of press and screen in the diffusion of ideas. Congratulations to both." HOKE SMITH,
U. S. Senator.

"The screen has borrowed most powerful weapon of the press. I know you'll wield it effectively."
U. S. Senator. CHAS. CURTIS,

"The newspaper cartoon and the motion picture screen are two of the most powerful engines in our day in generating and influencing public opinion. Congratulations on joining them." ED. S. JOHNSON,
U. S. Senator.

"The Universal indeed renders a unique and helpful service in extending the influence of the newspaper cartoon." JAMES M. COX,
Governor of Ohio.

"FAT AND FURIOUS"

(*Copyright 1917, Motion Picture Kompany.*)

L-KO KOMEDY in two reels. Directed by Vin Moore. Supervised by J. G. Blystone.

CAST.

Merta	Merta Sterling
Terrible Ted	Ted Howland
The Foreman	Al Forbes
Babe	Babe Emerson
Merta's Father	Russ Powell
Merta's Mother	Blanche Rose

IT was lovely on the ranch. Mert, the station agent, loved Al the foreman, and Mert's father, the engineer, loved Al's mother, and Al loved Merta, and Al's mother loved Mert's father. However, Mert's father did not love Mert, so that kept things from being monotonous. Al invited Mert to the soda fountain, but when Mert found that he had no money she suspected that the attraction was Babe the beautiful dispenser of liquid refreshment. Herein she wronged Al's honest soul. Al found Mert's father making love to his mother and threw flour at them. He got the worst of it, and father rinsed him off with the hose and then they hung him on the circular clothes poles to dry, whirling him in the breeze.

Just then the train arrived, and with it Terrible Ted, the He-Vampire of the cruel city. Ma and Pa were sitting on a truck, and Al sneaked up and tied it to the train as it pulled out. However, the end of the rope caught his foot and he was hauled along the track till Pa cut the rope and they all came home.

More trouble, for Mert was making eyes at Ted. His idea was to get into the safe while she flagged the train. He and his confederates had almost succeeded, when Mert managed to grab the bag in which they had placed the money and pull it up through a trap in the ceiling. They discovered her and pursued her to the roof. She jumped off, but they got her, and put her in a trunk. They then loaded the trunk onto a passing train. Al and Babe to the rescue! Means—the traditional handcar.

All of them arrived in the course of considerable time in the Great City, and the trunk with Mert inside was taken to a room. Al and Babe arrived, and Mert, looking out of the window, after they had unlocked her prison, saw them. She wrote a note which she placed in the water pitcher and threw out of the window. Al snatched a bow and arrows from a child and shot a reply to her. He sent up a rope and Mert lowered the money to him. She then slid down the rope after tying it to the bed, and they all went off on the handcar, pursued by the villains in an auto. But the handcar reached the station first.

Ted was not to be foiled, and he attacked them all with chloroform, and they went to dreamland. She grabbed him, threw him off the train, and then returned triumphant with the money.

"THE END OF THE RUN."

(*Continued from page 9*)

train this trip and meet him in Denver.

Nona has discovered the hat-band on the floor. She jumps on her pony and rides away, meeting Craig and telling him of her discovery. Meanwhile Jim's train is ready to start. Giles swings onto it and climbs to the top. Nona, on her pony, races with the train, while Craig gets a hand-car and starts after the train. Nona lassoes Giles, but he cuts the rope. She at last catches up with the train and, climbing to the top of the train, holds Giles up with her revolver, and soon Craig arrives and Giles is arrested.

The Motif of "The Red Ace"

DIRECTOR Jacques Jaccard is a very patriotic young man. He is putting his own story on the screen in the serial "The Red Ace," in which Marie Walcamp is again the adventuresome (no, we don't mean adventuress) heroine, and he has taken, this time, as his leading motif the scarcity of platinum and combined it with the operations of foreign spies in this country and Canada. His last serial, "Liberty," was produced before this country went into the war, and was a sort of "Wake Up, America!" propaganda. Oh, yes! you thought you were merely being entertained. So you were, but there was a definite purpose—to influence public thought—behind the entertainment, and probably it had its effect on you, as it had on thousands of others. Director Jaccard can't see why even such an ephemeral thing as a photoplay serial shouldn't have a serious purpose behind it.

So, in "The Red Ace," the action centres round the machinations of the foreign spies to obtain possession of the output of a Canadian platinum mine, which is one of the few sources of supply of the precious metal. The subject of the scarcity of this "white gold," which is now far more valuable than its yellow cousin, is of such importance that leading journals all over the country have been devoting editorial space to it. Here is what the New York Tribune said about it the other day:

Platinum Disappearing.

The shortage in the world's supply of platinum is so acute that the existing store probably will be entirely exhausted before the new ore providentially discovered in Alaska will be available for commercial uses. The war has not only greatly increased the demand for this metal, but has also cut off the source of supply almost entirely. The largest annual production in the United States was 750 ounces, whereas the Russian mines formerly contributed 300,000 a year.

The search for platinum of late years has been growing more feverish. Ten years ago it had become one of the most valuable metals in the world. In the last twelve months the fluctuations in price have been especially sharp, ranging from $40 to $105 an ounce, while only a few years ago it was down to $20.

Government control of the market to conserve the supply now in the country is practically a necessary step. There is no necessity for the use of platinum in jewelry at present, and, in fact, the present prices are practically prohibitive. As much as

(*Continued on page* 38)

UNIVERSAL "QUEST OF VIRGINIA" COMPANY.

Left to right—First row, sitting—F. L. Ruehman, auditor; Lawrence Peyton, lead; Jacques Jaccard, director; Elmer G. Dyer, properties.

Second row, sitting—Raymond Meeker, assistant cameraman; Yvette Mitchell, juvenile character; Marie Walcamp, featured; Miriam Shelby, heavy; Lester W. Manter, assistant director.

First row, standing—Fred Leroy Granville, cameraman; Noble Johnson, character; Stanley Fitz, Leonard Clapham, 2nd business; L. M. Wells, character heavy; Bobby Mack, comedy; Thomas Figer, Harry Archer, heavy; Charles Brinley, second heavy.

Top row—Slim Padgett, Mack Elliott, Clarence Wertz, James Brennan, musical director.

Archie Mayo.

L-KO Notes

THE L-Ko lot was the scene of many hand-grasping and heartfelt farewells, as Noel Smith bid the members of the L-Ko family a good-by. He left for the training camp, where the youths of the nation are being converted into hardened soldiers for service in France. With Noel Smith goes the best wishes and friendly encouragement of his co-workers and the hopes that he will return in good health and high honors.

Director Archie Mayo, who is also in the draft and is expecting a call any moment, has been walking the floor day and night for the last two weeks. No, he has not had a toothache, he is only making a comedy in Dr. D. I. Perr's nursery, and the babies are causing him to lose much sleep. Their capers as actors and actresses are sure to amuse the public when this film is presented.

Mr. Martin, manager of the Universal exchange at Singapore, India, was a visitor at the L-Ko studio this week, having come all the way to personally meet the directors and the many L-Ko funmakers, who are, he says, responsible for all the laughs in that territory, and where the L-Ko comedies are, Mr. Martin states, very popular indeed. Needless to say, Mr. Martin was royally entertained while here, and he left with an armful of photos and a face full of smiles.

NEAL HART IN "THE GETAWAY"

POETRY! Whoever heard of a cowpuncher reading that milk-and-water stuff! No wonder you haven't the nerve of a mouse, doping yourself with truck like that!" Bull Carter, the range boss, snatches the book out of the hand of Rand Cleburne and throws it contemptuously on the floor.

Rand, of peaceable disposition, has stood about all he can from the boss. This is the last straw. He jumps up angrily.

"Pick up that book and give it back to me," he says coolly.

"Pick it up yourself. Think I'm your nigger?"

Rand reaches for his gun, but Carter knocks him down before he can get it. Cleburne falls against the Chinese, who is calmly peeling potatoes at the table. He grabs the knife from the Chink's hand and slashes Carter with it. Then he dashes out of the house, and mounts Carter's horse, thus adding to the assault the unforgivable crime of horse-stealing.

BISON Two-Reel Western Drama by Alice McGowan and Harriet Bachelor Brandner.

CAST.

Rand Cleburne	Neal Hart
Lucy Harper	Vivian Rich
Jim Harper	Bud Osborne
Bull Carter	Joe Rickson

Scenario by Douglas Bronston.
Produced by George Cochrane.

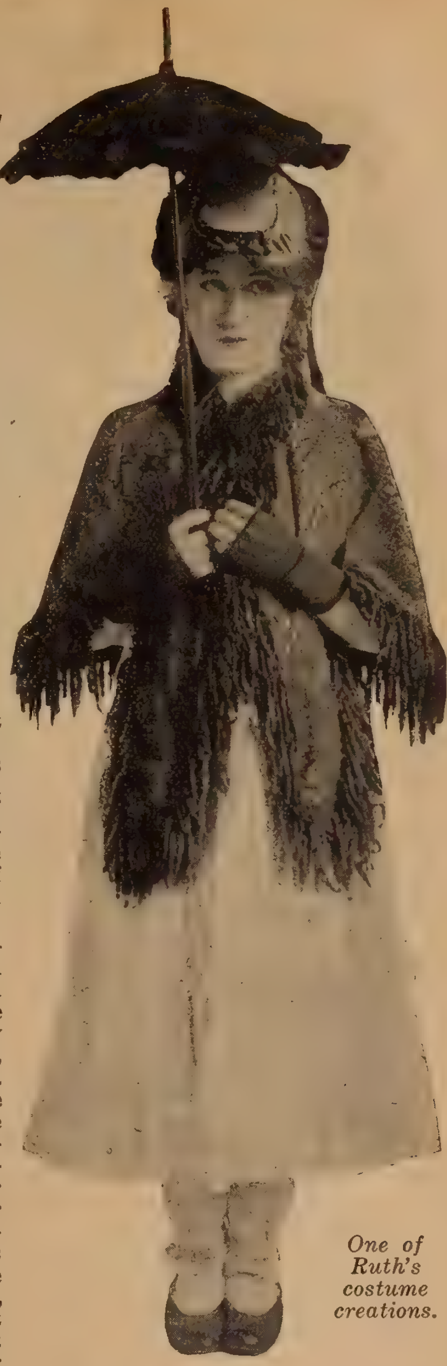
Carter is not seriously hurt, and after being bandaged up, leads a posse in pursuit of Cleburne. They search all night, and the next morning Carter decides to call upon Jim Harper, the sheriff, to lead the pursuit. Cleburne, in the meantime, has reached the foothills. His horse slips on the edge of a ravine and falls into the canyon below. Cleburne saves himself, but loses his gun and hat. All that day the posse searches for him, and finally picks up his trail. Cleburne, in the merciless grip of the desert, struggles on until he becomes delirious in the maddening heat. Finally a rainstorm saves him from a horrible death.

The posse returns to Harper's cabin for supper and here also comes Rand. Knowing that Harper lives alone and having seen him ride away, Cleburne determines to enter the house in search of food. He has almost reached the kitchen door when a young woman appears. Cleburne crawls into the kitchen through the window and begins stuffing whatever food he can find into his shirt. He is alarmed by hearing a noise from the next room, but relieved to find that it is only a baby at play.

He starts to climb out the window and is half-way out, when there is a crash. Looking back, he discovers to his horror that the baby has upset the lamp and set the room on fire. After a brief mental struggle, Cle-

(*Cintinued on page* 39)

RUTH CLIFFORD,— COSTUME EXPERT



One of Ruth's costume creations.

RUTH CLIFFORD, the leading lady of Rupert Julian's Bluebird Company, who has an appealing role in their latest production, "The Desire of the Moth," has ideas of her own on the subject of costuming her roles.

"There are very few cases," she says, "in which the screen actress can afford to make her clothes so striking that they distract the attention of the spectator from the contents of her role. Of course, there are exceptions. Some screen plays demand bizarre and even weird clothes on the part of the leading lady. But I have never been asked to do an exotic role like that—not yet, that is. In the future I should love to have a chance at a real vampire. I don't think there is any prospect of that, at present, however, so I intend to keep my wardrobe as sane as the parts I play. A play like 'The Desire of the Moth' presents the simplest sort of costume problem. Gingham dresses and a riding habit are all I wanted for that. What really interests me is to have a character of another dress-period than our own. I had a part like that in 'Kentucky Cinderella,' you remember, and I did enjoy preparing for it. It was 'somewhere in the sixties,' pantalettes, crinolines, be-ribboned hats, tiny parasols, short-wristed gloves, and all that sort of thing. I like delving into costume books and digging out the details of frocks and hats of by-gone days. I am sorry that there is such a prejudice against costume plays in films, but I don't wonder at it when I see the travesties turned out from some studios. I saw a picture the other day in which the dress of four different centuries appeared on the screen at once!

"When I have a society role to play, I try to have the sort of clothes that a really nice girl would have. Not the latest caprice of fashion—the 'latest' does not stay so very long, and is sure to look exaggerated and absurd as soon as its fleeting vogue is past. I try to have the details in keeping. If I am wearing a smart afternoon frock, I take care that the shoes, stockings, gloves, hand-bag, and the other little things, which are so important, shall be those that a girl of good breeding would choose and wear at such a time. I don't attempt to exploit clothes fads on the screen, for they are so transitory, that they 'date' a picture at once."

Miss Clifford has been so successful in chosing "the sort of clothes that a really nice girl would wear," that the screen critic of the New York Tribune, Miss Hariette Underhill, mentioned the fact in her review of the Bluebird Special, "Mother o' Mine," in which the leading lady played the role of a society girl of a fine old family.

Since her debut in Bluebird Photoplays, Miss Clifford has had rather a preponderance of "gingham" roles. Her first appearance on the program was in "Behind the Lines," a thrilling affair of the Mexican border, in which she played a second role, with Harry Carey and Edith Johnson. The part was highly emotional, and to every one's surprise, the young girl was far better in the strong, hysterical scenes, than she was as the happy little sister sort of thing in the first reel. She made so deep an impression in this part that she was given leads at once, and the Bluebird management never forgot her, but kept an eye on her work. When Rupert Julian was about to stage Hopkinson Smith's "A Kentucky Cinderella," they chose Ruth as his leading lady, and she captivated first her director, then the officials of the company, and as soon as the picture was released, the public in the role. That was a combination of gingham and costume, and the cut on this page is taken from it.

Her next appearance was as the society girl in "Mother o' Mine," called by many critics the most beautiful and touching picture of the year. The opinion of one of them has already been quoted. Ruth was gracious, charming, well-bred—all that such a girl should be, and her hold on the public was greatly strengthened. 'The Mysterious Mr. Tiller" followed almost immediately on the regular program. Her role in this called for pretty clothes, too, but it called for some intense and powerful acting besides, and she amply fulfilled all its requirements. "The Desire of the Moth," takes her back to gingham, and gives her a chance to show what she can do in a picture that is just simon-pure romance from beginning to end. Another Rupert Julian Bluebird, with the same featured players —Ruth Clifford and Monroe Salisbury —has been finished, and her role in this is the fascinting one of the girl who tames the savage. There is a scene in which the heroine wades in the brook, which presents one of the most entrancing sylvan glimpses that has ever been photographed. Ruth looks like a nymph of the glade come back to earth from classic times, who has altered her wardrobe to suit the exigencies of the fashion.

To establish one's self firmly in the esteem and affection of the public in five pictures, is quite an achievement. It has been accomplished by the little lady, who made an unpretentious debut in pictures about a year ago. She has won the right to be listed in the exclusive Bluebird firmament, one of the brightest among the stars of brilliant luminosity that shine there. There is every indication that the present combination of Ruth Clifford, Monroe Salisbury and Rupert Julian will prove to be one of the strongest in the field.

At the top—Paton gives final directions for "The Gray Ghost."

Below—The entire company with the musicians as they closed the serial.

"Gray Ghost" Ends in Tears; Everybody Enjoys a Vacation

THE final scenes of the Universal mystery-serial, "The Gray Ghost," have been completed. "Closed — Everybody on Vacation" says the sign on the door of Director Stuart Paton's office at Universal City.

It was a strenuous week for the principal players in the production — those last few days during which the closing scenes were staged and the loose ends of the story were gathered together and knitted into a tangible pattern.

The strain of melodrama that had been carried all through the serial was dropped for a while in the clearing-up of the mystery and a heart-touching situation was introduced at the death of one of the principal characters.

To make the situation convincing, real tears were required on the part of Priscilla Dean, and, would you believe it? also by Eddie Polo, Harry Carter and Emory Johnson. It was, indeed, a very weepy quartette.

Priscilla cried in every scene for a solid week and had to keep herself in a constant state of "blues." An orchestra just outside the camera lines played sobby music unceasingly to keep her and the other players in the proper mood.

Difficulties were encountered when all four of the principals were required to shed tears at the same time. The piece which always had had the most sorrowful effect upon Priscilla is called "This is My Song of Love," a composition just published, and written, by the way, by Emory McHagar, one of the Universal company's musicians.

Priscilla cried easily over the piece, but the others were untouched. Harry Carter had to have "Home Sweet Home," but it failed to hold the rest of the players, and while Carter was having a perfectly gloomy time by himself the others became gay again. The same thing happened while Emory Johnson was weeping to the sad strains of "My Old Kentucky Home" and while Eddie Polo found melancholy enjoyment in "The Old Folks at Home."

It looked for a time as if the scene would have to be done entirely in individual close-ups so that only one of the stars need weep at a time, but McHagar, the first violinist, finally saved the day for Director Paton by blending all four songs into one melody, and everybody wept for joy—or rather, sorrow, depending upon whether they were working in front of or behind the camera.

Paton is taking a rest of a couple of weeks at the beach before starting a new serial. So is Priscilla—likewise Harry Carter. Emory Johnson has gone honeymooning with Ella Hall—Mrs. Johnson, we should say. Eddie Polo is deer-hunting somewhere in the mountains, and Eugene Gaudio, who photographed the serial, is off on a motoring trip to San Francisco.

L-KO KOMEDIAN IN SUPPORT OF TWELVE PEOPLE.

CAN you imagine one man supporting twelve persons? Well, that's what Hughie Mack, the three-hundred-and-fifty-pound L-Ko star was doing. But he wasn't as you might be led to believe actually feeding and clothing them, etc., but instead was supporting them on his body. Some were on his arms, a couple in his hands, some on his shoulders and another couple on his head, in fact they were all over him, and there were twelve of them, and they ranked in ages from eighteen to forty-five years old. Seems most impossible, doesn't it? but it's the truth. However, the real facts of this feat are that they were all Lilliputians, and were playing a week's engagement at one of the local theatres. Having seen many of the L-Ko comedies on the screen, but none of their fun-makers in the flesh, they paid the studios a visit, and were royally entertained.

Rawle Plays A Crook Again

RUBY LAFAYETTE, who made such a hit in her photoplay debut in the Bluebird Special, "Mother o' Mine," which was directed by Rupert Julian, appears again in the support of Herbert Rawlinson in the coming Bluebird, "The Man-Trap," another crook story, with a role for the star which recalls his success in the Jewel Production, "Come Through." Ruby Lafayette is probably the dean (or should one say "deaness"?) of the photoplayers, as she made her debut at the age of seventy-three. She enjoyed the experience so much that she remained at the Bluebird studios, ready to take the part of anybody's dear old mother, and she fills the role to perfection in "The Man-Trap." No one plays a crook better than Herbert Rawlinson, though in this picture he is more sinned against than sinning. The story is intensely interesting, and makes the stoutest heart beat a bit faster. The scene shows the hero after his almost miraculous escape from prison, as he is being dressed in other clothes by his devoted mother, just before the detectives break into the house. Of course, everything comes out all right in the end, but you think it won't until the last foot of the last reel, and that is suspense worth having.

Scene from coming Bluebird, "The Man Trap."

Carey Rescues A Horse

THAT all horses can swim is a fact which is generally taken for granted. Most people imagine that a horse can take care of himself in the water as naturally as a fish. But Harry Carey, star of the Western Butterfly Pictures, knows better. His knowledge was the means of saving a valuable horse for the company during the making of his latest picture, called "The Marked Man."

Director Jack Ford, who has been responsible for the last two Carey successes, "Straight Shooting" and "The Secret Man," decided to stage the hold-up of the stage, which was a feature of the story, in the very middle of a stream, by way of a novelty. Four horses were attached to the stage, and among them a new one, which has just been received at Universal City, where the Butterfly pictures are made. The driver plunged into the stream, and three of the horses started to swim. The third, however, showing signs of desperate fear, struggled madly, unable to support itself above the water, and endangering its team-mate.

Scene from next week's Bluebird, "The Marked Man."

A clever ruse to deceive his pursuers is adopted by Cheyenne Harry in the play. As usual Cheyenne is in bad with the sheriff, who has detailed a clever Mexican "trailer" to follow him. Cheyenne rides through a shallow stream, with patches of tall rushes growing in it. He turns his horse loose, and quickly stripping the barrel from his rifle, hides the rest of the gun in the rushes. Then he completely submerges below the surface of the water, sticking the gun-barrel up in the air, among the rush stems, where it is not noticeable, and breathes through it. The trailer rides by the clump of reeds where the outlaw is so cleverly hidden, and even pauses for a moment to prolong the suspense. After he has turned back, convinced that Cheyenne has ridden the other way, the man emerges, puts his rifle together, whistles for Pete, and rides off to safety. This is one of the cleverest escapes filmed in recent pictures, but only one of the punches in a story which gives Carey a wonderful opportunity for the intense style of acting which won for him thousands of friends.

UNIVERSAL ANIMATED WEEKLY NO 92

Dutch battleship visits San Francisco and causes many rumors.

Huge Parade of Red Cross which was the most interesting yet in much-paraded New York.

John McGraw who is striving valiantly to bring another world championship pennant to N. Y.

UNIVERSAL CURRENT EVENTS NO 22

Secretary of Treasury and Mrs. McAdoo start the second Liberty Loan on its way.

Teddy reviews troops after giving La Follette a sound verbal thrashing.

The Japanese Mission takes one long last look at New York's well-known skyline.

UNIVERSAL CURRENT EVENTS, No. 22.

They Know When They Are Safe.—Universal kindness in territorial city results in picture usually seen in Italy.—*Juneau, Alaska.*

Dutch Battleship In Western Port On Visit At Interesting Time.—Recently adopted attitude of Government toward neutrals makes visit cause for speculation.—*San Francisco, Cal.*

What's a Little Matter of Ninety-Four Years to a Real Patriot?—Mrs. Thomas Edwards makes a record in gardening that college girls may envy.—*Oberlin, Ohio.*

Carranza's Former War Minister Visits Us.—General Alvaro Obregon, hero of three Mexican revolutions, attended by U. S. army officer.—*Los Angeles, Cal.*

Jackies of Britain's and Our Navies Chums at Prayers or Battles.—Navy Y. M. C. A. active in successfully promoting intimacy between fighters for humanity.—*Norfolk, Va.*

In Fights and Frolics Our Sailors Prove Able.—Sea fighters trip lightly to fight-gong or ragtime dance music.—*Balboa Park, San Diego, Cal.*

Sub-Titles.—Seven, eight, nine—he's up! "All members of the same club"—Uncle Sam's Navy. (Music, please) "First, you put your arms around her close and tight, then, cuddle up and cuddle up—with all your might."

Columbia University Comes Thru With Greatest War Hospital.—Gift to Uncle Sam made possible through patriotic generosity of Daniel G. Reid.—*New York City.*

Sub-Titles.—Colonel Shreiner and President Butler of Columbia as the flags are raised. A flag combination that stands for a Democracy of Decency.

La Follette "Gets His" When Teddy Excoriates Him As Sinister Enemy.—Huns and "Shadow Huns" come in for "Tributes" in American community which they have disgraced.—*St. Paul, Minn.*

Women of Humanity, In the Name of All That's Fine and Good, We Greet You!—Ten thousand Red Cross nurses, under or awaiting orders to France, in impressive parade thrill millions.—*New York City.*

World Series Players.—Close-ups of New York "Giants," winners of National League Pennant for 1917.

Announcement Extraordinary!—By a special arrangement with hundreds of America's leading newspapers UNIVERSAL CURRENT EVENTS, beginning with this issue, will present to its patrons, animated cartoons from the pens of America's GREATEST cartoonists. This marks an epoch in screen news presentation. The *cream* of the work of these famous men will be shown hereafter in UNIVERSAL CURRENT EVENTS.

ANIMATED WEEKLY, NO. 92.

Second Liberty Loan Campaign Opens With Patriotic America DETERMINED.—In all sections, famous people urge citizens to buy. and buy MORE!

Mid-West Troops Reviewed by Teddy.—Inspires our fighters with ring speeches which are every word *American!*—*Chicago, Ill.*

Sub-Title.—"The war must not end until Germany is whipped. It cannot terminate unless there is an end of the militarized Prussianism that directs the course of our enemies!"—Theodore Roosevelt. — *American*—for America ALWAYS.

Hoover and Fruit Company Play Banana Santa Claus Roles.—30,000 bunches on arrival are too ripe to ship, so are given away.—*Boston, Mass.*

Sub-Titles.—Half a million dozens of *real* fruit. It was *give* and *TAKE!*

Jungle Model, Two-Ton Town Car, Brings Music To Sammies.—Lena, favorite of kiddies, bears armored phonographs, gift of Mrs. Barney Bernard to depot Signal Corps Co. H. in Times Square.—*New York City.*

Sub-Titles.—A trunk full of wigwags. Arthur Fields, composer-soldier, sings. Accompanied by a huge chorus.

War Secretary's Wife Soldiers' Friend.—Mrs. Newton D. Baker autographs and sends books to Uncle Sam's fighters.—*Cleveland, Ohio.*

Interesting High-Lights On Japanese Mission's Visit.—Varied honors give distinguished visitors an opportunity to know us better.—*New York City.*

Sub-Titles.—At Grant's Tomb, the Mission honors the Savior of the Union. From a yacht's deck they size up New York. The man at the helm—Baron Ishii. Admiral Takeshita beside the only style of pen with which our messages to the enemy will be written. At West Point—The Pride of Japan greets the Pride of America.

Two More Crack Regiments Leave for Camp.—Seventy-first and Twenty-third N. Y., start for "over there." *New York City.*

Sub-Title.—"I'll be waiting for you, fellows; come back victorious."—Father Knickerbocker.

Summer's Swan Song a Baseball Requiem.

Sub-Titles.—World Series marks end of shirt-sleeve season.

American League Champion.—Chicago White Sox; their League's pennant for 1917.

Sub-Titles.—Manager Rowland. Ray Schalk, best catcher in harness. Cicotte, whose pitching cinched the league pennant. Batting 'em out. Happy Felch—some batter! Eddie Collins—always making good. Jackson—stick wizard pre-eminent.

Cartoons by Hy. Mayer, World Famous Caricaturist.

NOTICE TO THE TRADE.

The following productions have been started at Universal City. The titles have been looked up at Washington and enjoy priority over any other similar titles:

A BAD LITTLE GOOD MAN
THE MYSTERIOUS IRON RING
DANGER AHEAD
A DEVIL WITH THE WIMMIN
NEARLY A QUEEN
THE MAN FROM MONTANA
THE FIGHTER

UNIVERSAL SCREEN MAGAZINE.
Issue No. 42.

The first scene in the Universal Screen Magazine No. 42 shows the so-called "mining for ice." During the winter snow collects in deep and narrow mountain chasms near Lake Mohonk, N. Y., and forms into ice, which remains the year around. Tons are found there at the end of the hottest summer. People in this neighborhood don't have to worry about the high cost of ice.

A demonstration of a simple home process for the drying of fruits and vegetables, in order to help in the national food conservation, is given next. These pictures were made by the courtesy of the United States Department of Agriculture. At the end of the scenes we see the wives of the Cabinet Ministers partaking of a vegetable dinner.

The making of a cavalryman is the number devoted to preparedness. Uncle Sam is training thousands of men for this important branch of the service. In addition to being an expert horseman, the recruit must learn to handle a gun, and we see them at target practice.

Industry is represented by a goldfish "ranch," the latest "infant industry," which flourishes in Southern California. Mrs. Joseph G. Gray has established the most unusual ranch in the country where she raises thousands of gorgeously colored fish every year. Some of the specimens, brought originally from Japan, now sell for eight to ten dollars each.

A miracle in mud by Willie Hopkins the sculptor, called "Mud Pies," completes the reel.

"HAMLET Without the Ham" was the verdict of Phil Dunham's admirers when his first picture appeared, so Phil decided that he would act in his next picture. He is working on "Even As Him and Her," and it is more or less of a burlesque upon "Even as You and I," and "The Gray Ghost." Lucille Hutton and Bill Bevan assist Dunham in the fun-making, and so far it looks like a regular comedy.

CARMEL

LATEST

HER MOST

MYERS

BLUEBIRD
AR
N
CENT POSES

CHICAGO NOTES.

By IRVING MACK.

MR. H. W. Berman, manager of the New York Jewel office, is making an extensive trip around the country, visiting all the Jewel Exchanges. He stopped over in Chicago for a day, and was very much pleased at the splendid results gotten by Eli Van Ronkel, the Chicago manager. Mr. Berman's next stop will be at Kansas City, where he expects to stay for several days.

Sigmund Faller, manager of the Bijou-Dream, reports that "Sirens of the Sea," the Jewel Production featuring Louise Lovely and Carmel Myers, has broken all records for attendance.

Miss E. S. Corbett, better known as "Jim Corbett," who is said to be the best-known woman in film circles, has gone for a three days stay on Bluebird business to South Bend, Ind.

Mr. H. K. Somborn, general manager of the Longacre Distributing Co., producers of the Alice Howell Comedies dropped into town for a few days, interrupting his trip to the Coast. Mr. Sombrom is making what he calls a "pulse feeling tour" to find out what kind of comedies the exhibitors need to meet public demand.

CANADIAN NOTES.

By R. S. PECK.

WINNIPEG, Man.—Mr. Phil Hazza, who was in charge of the Bluebird Department in the Winnipeg office, has succeeded in getting a splendid line upon Bluebird business in the Canadian west.

MONTREAL, Que.—Mr. T. O. Byerle, Bluebird manager in Montreal, is also coralling some splendid contracts. The outlook at present for Bluebirds is very bright.

ST. JOHN, N. B.—Mr. G. A. Margetts, manager of the Canadian Universal Film Co.'s office in St. John, has a splendid outlook for the new Universal serial, "The Red Ace." Mr. Margetts endeavors to get the exhibitors to advertise on their own accord and he assists them in every possible way with accessories and advice. Practically every exhibitor that takes any serial from the St. John's office orders a banner, as well as a large quantity of window cards and other printed matter, thus helping to make the serial booked go over in big style.

TORONTO, Ont.—Mr. Lloyd Evans, a very popular member of the Canadian Universal Film Co., Ltd., office stag, has enlisted in a very important branch of the service where his abilities in accounting lines will be very useful to his government.

SCREEN MAGAZINE

"SCREEN MAGAZINE" does not depend on thrilling situations to "get across." But it makes a greater hit with the fans than most features, because it covers subjects of human interest—it shows how "the other fellow" makes his living—it shows styles, science, cookery, how to raise the baby, beauty hints, and always the popular "Miracles in Mud," by Willie Hopkins. No Exhibitor ever made a mistake when booking films that have a strong appeal to the big majority of his possible patrons. For this reason "SCREEN MAGAZINE" should be booked by every Exhibitor in the country. Ask your nearest Universal Exchange for full particulars.

Fill Out and MAIL this Coupon TODAY

Universal Screen Magazine,
1600 Broadway, New York City:
Gentlemen—Send me at once particulars of the Universal Screen Magazine Weekly Service.

Name ....

Operating the .... Theatre

Address ....

"WHAT'LL WE DO WITH UNCLE?"

VICTOR COMEDY.

By KING VIDOR.

'You contracted to deliver your body to me. Come through said Uncle.

CAST.

Henry	Henry Murdock
Flossie	Mildred Davis
Dealer	Milt Uhl

Produced by W. W. Beaudine.

SWELVE beautiful creations of my genius returned in one mail! I am unappreciated in this heartless and mercenary world. I'll go to Flossie for comfort, and maybe she'll give me a bite at the same time."

Henry is an unrecognized genius, and Flossie is the lovely object of his affections. He climbs the stairs to her apartment. Horrors! She is in the arms of another!

"Death! death in its most horrible and sudden form is all that remains to me! Perchance, when she sees my mangled corpse in the morgue she may repent of her cruel inconstancy."

Henry rushes out to look for some more violent form of sudden decease. He might have used his gun if he had had enough money for a cartridge. Then he tries hanging himself to his chandelier, but the flimsy contraption pulls out, and he lands upon the floor.

"The lake!" he cries. "I'll find peace under its blue waters!" He takes off his coat, and folding it carefully, places it on the brink. Then he prepares to plunge in.

"Wait! Wait! If you're really going to do it, I'd like to make a deal with you for your body." It is a peddler of second-hand bodies, who approaches with the offer, and the desperate Henry signs up with him for $20, and delivery at 5:15 p. m. But that dealer was a persistent soul. Mary's lamb had nothing on him. Everywhere that Henry went he was sure to turn up, keeping a watchful eye upon his property, to see that Henry did not damage it in the spending of the twenty. Henry made straight for Flossie's apartment to tell her of the misery she had caused.

"But Henry, dear, I was just rehearsing my new play," she explains, and at that minute the dealer knocks at the door. Henry makes a break for the window, and Flossie holds up the pursuer. A telegram arrives, and Flossie opens it.

"Uncle dead. Leaves you a million. Money sent by telegraph and Uncle by flight," reads the wire.

The dealer snatches the wire and volunteers to break the good news to Henry and incidentally collect his twenty. But Henry thinks the man is after his now cherished and valuable body. Henry doubles back to Flossie, and from her he learns the truth. As soon as the dealer arrives, Henry concludes a little arrangement with him, whereby uncle is made to do duty instead of himself.

"SEEING NEW YORK"

By→ Hy Mayer

A Novelty Feature Including Moving Pictures of the World's Greatest City and Rapid Sketches by this World Famous Caricaturist

The most fascinating city in the world in moving pictures—with humorous comments in animated cartoons by HY. MAYER, known to every movie fan in the world through his incomparable cartoons in the Universal Animated Weekly. This novel combination feature will not be released for less than $5 a day. Book it through your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Mannfacturing Concern in the Universe," 1600 Broadway, New York.

Carmel Myers, The Latest Bluebird Luminary

By Marjorie Howard

WONDERFUL stories of "How I Broke Into Pictures" appear every so often in the movie magazines. Of course, everybody had to get in some way, but Carmel Myers, the latest Bluebird luminary, who will soon make her bow as a star in her own right in a strong picture called "The Lash of Power," got into the game through the erudition of her father. He is a rabbi who makes his home in Los Angeles, and his lovely daughter declares that he is the most dramatic divine in the whole of the great West, and that she inherits her talent from him. But she might never have discovered that her career lay directly in the path of the Cowper-Hewitts, if her father, Rabbi Isadore Myers, had not been a recognized authority on matters pertaining to the ancient Chaldean and Babylonian civilizations. There are lots of prominent leading ladies of the screen at this moment delighting thousands, who don't know a Chaldean civilization from a bunch of catnip, but Miss Myers is a college girl, and the child of a famous man, and she has all sorts of uncanny bits of knowledge of this kind.

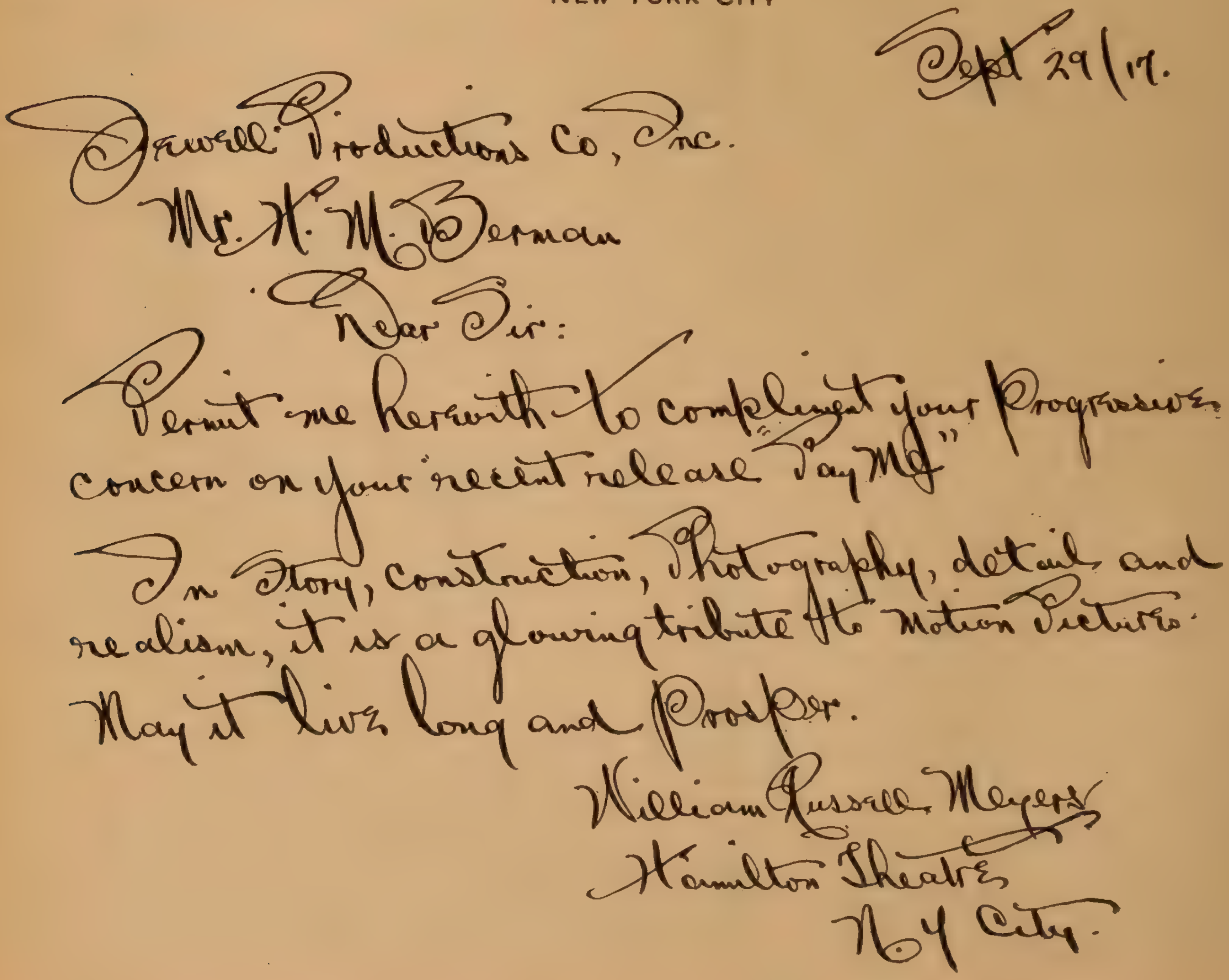
Well, D. W. Griffith, whom you may have heard of, decided that he would film a big thing called "Civilization," and Chaldea and Babylonia were chosen as "locations" for a lot of it. But Mr. Griffith had been rather too busy to study up on the intimate manners and customs of these remote people—what they had when they invited the minister to dinner, you know, and what was the Chaldean substitute for going to the movies. They say that a real education is one which enables you to know just where to go in order to find out what you don't know about any given subject, and Mr. Griffith put the theory into practice and went straight to Rabbi Isadore Myers. And when he got there, he met a charming dark-haired girl, who told him she'd like to try the movies. She was an original sort of person. She said:

"I'd just as soon play atmosphere for two years, if necessary," but perhaps she had a good hunch that it

(*Continued on page 39*)

A JEWEL LETTER YOU SHOULD READ

NEW YORK CITY



Sept 29/17.

Jewell Productions Co, Inc.
Mr. H. M. Berman

Dear Sir:

Permit me herewith to compliment your Progressive concern on your recent release "Pay Me"

In Story, construction, Photography, detail and realism, it is a glowing tribute to Motion Pictures.

May it live long and Prosper.

William Russell Meyers
Hamilton Theatre
N.Y. City.

Universal Dora Reaches Denver in Recruiting Hike for U. S.

DORA RODRIGUES, the khaki-clad Universal recruiting girl, is still on her famous hike from coast to coast, her list of recruits growing slowly but surely. All of this, when said quickly, seems like a simple matter, but even though Dora enjoys every minutes of her experience, she will tell you of the trying, tiresome days she has spent in her effort to help the United States Government in its neediest period. Dora is the first person—to say nothing of the fact that she is the only woman—who has ever assumed the responsibility of creating an army by her own efforts.

She has already reached Denver, and before long she will have attained her goal—Universal City, and 40,000 recruits. Dora rode into Denver from Kansas City, but from New York to Chicago she walked from city to city, stopping in country towns to recruit for the agricultural army by gathering farmer boys around her, and urging them to stick to their jobs and hoe for their country. When some of them balked, and said they would rather fight, so that they could wear a uniform, she told them that they could do more good by remaining at home than by going on the battlefield. In the cities she rounded up the boys on the street corners, and before you could say "Jack Robinson," had them signing on the dotted line that committed them to the navy or marine corps to do their bit for the duration of the war. Somehow, Dora seems to put the fighting spirit into these boys, for it does not take her long to convince them that it is every man's duty to serve his country as best he can.

Dora Rodigues in the Dreamland Theatre, Columbus, O.

"Jackies" from the Denver district United States Navy recruiting station have been detailed to handle the expected rush of recruits which Dora will bring to the banner.

After obtaining Denver's share of recruits, Dora's next stop will be Salt Lake City, Utah.

One of the most pleasant remembrances of the long road over which she has come is of Columbus, Ohio. This was rather surprising to her, as she had anticipated a cold shoulder in some of the Ohio towns. Columbus, however, was delivered to Dora, lock, stock and barrel by George Petras, proprietor of the Dreamland Theatre. Mr. Petras had made great plans for the Universal recruiting girl, and when she appeared a recruiting officer was on hand to greet her and to give her the lay of the land. Mr. Petras offered the Dreamland Theatre as her headquarters, and she gladly accepted his hospitality. Mr. Petras also assigned his nephew, Theodore, as Miss Rodrigues' personal aide. Theodore had a camera and it is to this camera that we are indebted for the picture of Dora and her recruiting officer standing in the lobby of the Dreamland Theatre.

Incidentally, it is of interest to note that the Dreamland is an exclusively Universal Theatre. Mr. Petras has never run anything in his house which was not turned out by the Universal studios.

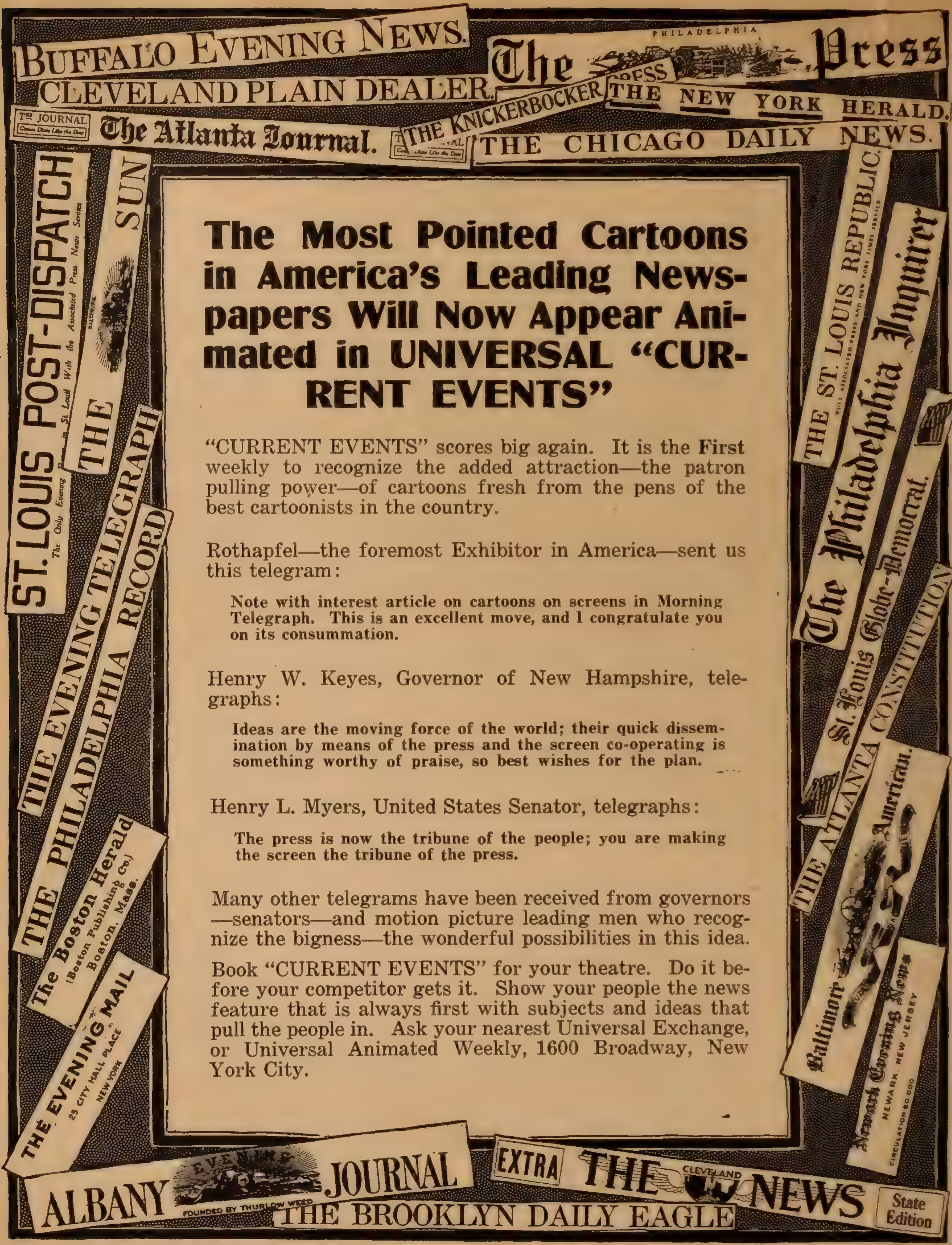
The One Best Bet of the Week

Kingsley Benedict in "The Mysterious Iron Ring"

Three Reel Gold Seal Drama Released week of Oct. 29

WHILE Craig, for the Department of Justice, recently returned from a foreign mission, is preparing for the Embassy Ball, a man enters his window and is about to stab him, when Craig switches out the lights, and the dagger strikes deeply into the dresser at his side. The flashed-on lights disclose no assailant, and Craig muses silently over a black mask which he finds in his hand. That's the punchy way this big three-reeler begins, and the swift pace never slackens for a moment. Missing defense plans and a secretive individual known as "H. I. J." engage Kingsley Benedict's (Craig's) attention and their meetings are numerous and exciting. Betty Schade as H. I. J.'s aid portrays the plotting foreign lady of title in a manner to enthuse your fans—against all she represents, and the whole humdinger drama winds up in a blaze of glory with victory for the intrepid Craig. An unusually strong story, lavishly produced and brilliantly acted, this is a three-reel drama that will get the money for you.

Book thru your nearest Universal Exchange, or from UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



The Most Pointed Cartoons in America's Leading Newspapers Will Now Appear Animated in UNIVERSAL "CURRENT EVENTS"

"CURRENT EVENTS" scores big again. It is the First weekly to recognize the added attraction—the patron pulling power—of cartoons fresh from the pens of the best cartoonists in the country.

Rothapfel—the foremost Exhibitor in America—sent us this telegram:

> **Note with interest article on cartoons on screens in Morning Telegraph. This is an excellent move, and I congratulate you on its consummation.**

Henry W. Keyes, Governor of New Hampshire, telegraphs:

> **Ideas are the moving force of the world; their quick dissemination by means of the press and the screen co-operating is something worthy of praise, so best wishes for the plan.**

Henry L. Myers, United States Senator, telegraphs:

> **The press is now the tribune of the people; you are making the screen the tribune of the press.**

Many other telegrams have been received from governors—senators—and motion picture leading men who recognize the bigness—the wonderful possibilities in this idea.

Book "CURRENT EVENTS" for your theatre. Do it before your competitor gets it. Show your people the news feature that is always first with subjects and ideas that pull the people in. Ask your nearest Universal Exchange, or Universal Animated Weekly, 1600 Broadway, New York City.

Bluebird Publicity Dept. Wants to know ? ? ?

**If exhibitors of Bluebirds find in Bluebird Press Sheets the right kind of material for their house programs;
If there is a better way to supply the exhibitor with program helps and publicity for his local newspaper, we are here to do the needful.
We request exhibitors of Bluebirds to write their ideas and suggestions in a letter addressed as below.
Also mail us a copy of your house program, to show us how you handle Bluebird publicity in advance of "Bluebird Day."
Help us to help you. Don't forget to mail program. Address**

BLUEBIRD PHOTOPLAYS
PUBLICITY DEPARTMENT
1600 Broadway, New York

Dorothy Phillips
in
"HELL MORGAN'S GIRL"

Directed by Joseph De Grasse

"HELL MORGAN'S GIRL" has ALWAYS made good for every Exhibitor showing it. In Los Angeles, at the Garrick Theatre, it played to thirty thousand people for two weeks in spite of the fact that six of the leading stars in the screens were played against it.

If you have never played this gripping photodrama be sure to do so now. It will prove to be one of the strongest plays you have ever put in your theatre. Be sure to BOOK IT REPEAT. Get in touch with your nearest BLUEBIRD Exchange, or

Bluebird Photoplays, Inc.
1600 Broadway, New York.

Lieutenant-General Sir Robert Baden-Powell.

"BOY SCOUTS, BE PREPARED!"

A PRODUCTION entitled, "Boy Scouts—Be Prepared," is on its way to the Universal offices at 1600 Broadway. It is coming by way of boat from the Trans-Atlantic Film Company in London, the Universal's releasing company in the British Isles. It was produced by the Trans-Atlantic and has just been released by them with tremendous success throughout Great Britain it was released as an now stands is in eight reels, and in Great Britain is was released as an eight-reel serial in one-reel episodes.

It is the first officially recognized film of its kind to be put out in England, and the fact that the organization is back of it heart and soul, and that Lieutenant General Sir Robert Baden-Powell, chief scout, has taken such a deep interest in it and personally appeared in a number of episodes, adds authenticity as well as great interest to the picture. In England almost every family is represented by at least one member in the Boy Scouts' Association, and "Boy Scouts—Be Prepared" has the approval and support of all of the officials of this association, which added greatly to the initial success of the film in Great Britain.

Until the film has been viewed in the Universal projection room it is impossible to say in what manner and length it will be released in America.

Lieutenant General Sir Robert Baden-Powell is a hero to every British boy, and he is shown at the top of this column in the costume which has served as a Boy Scout uniform to the commander-in-chief of the Boy Scouts in England.

"SOCIETY'S

WITH GRACE CUNARD AND CHARLES WEST

HOW do you feel to-day, Paul?" asks Lena Rogers of her delicate brother, as he is helping her to arrange the tent for the afternoon show.

"Oh, much better, Lena. My chest is getting strong with all this outdoor life."

Lena Rogers and her brother Paul, orphans, have suffered from poverty. She earns their living with a small circus as a fortune-teller, Paul being the bally-hoo. A woman's pocketbook is stolen by pickpockets, and Paul and Lena are accused. Paul takes the blame to save his sister, and is sentenced to four years in the penitentiary. Lena knows this means death to her brother, and goes to plead with the judge, but he threatens to have her arrested for annoying him, and she vows to get revenge. In her tent she had once seen Tison Grant, brother to the judge, and had thought often of this fine man who is a reporter on the three-sheet local. Tison urges his brother to show leniency toward Paul, but is coldly rebuked.

Time passes. Judge Grant has become a corporation lawyer in the city, and is now secretly engineering a crooked franchise deal. Tison has risen to a city journalist, and is exposing the franchise graft deal, but can't lay his finger on the man higher up.

Lena has secured work in a modiste shop and through slaving and scheming, finally becomes forewoman. She visits Judge Grant, under an assumed name, on some trivial business. He fails to recognize her, but is deeply impressed and eventually falls desperately in love with her. During the course of their association, she accidentally discovers that Grant is the brains of the graft franchise deal.

Then Lena meets Tison under different circumstances—as her own, sweet self. Both fall in love.

Paul writes a pitiful letter depicting his misery and loneliness. Unknown to her, the boy has become a dope fiend and is dying from tuberculosis. That night at a ball, Lena accepts the judge's proposal and promises to meet him the next day at the church. She plans to humiliate and expose him. But that very day she marries Tison, afraid of losing his love. They return to the Grant home, and she is introduced to the judge, who has failed to find her at the church. There is a terrible scene in which Lena angrily discloses the judge as the franchise grafter. Tison hesitates in exposing his brother and Lena, thinking she has lost her husband's love, upbraids him furiously. Enraged, she leaves the house. Tison gives the judge the preference of prosecution or leaving the state.

When Lena arrives at her own apartment she finds Paul, who has just been released from prison. The boy is a wreck, but Lena plans to take him away to the mountains and nurse him back to health. Accidentally he sees a note from the judge, which is very sentimental and has on it Grant's address. He thinks Lena has turned against him to become the sweetheart of his persecutor and quickly leaves to find the judge, after writing a note for his sister.

DRIFTWOOD"

JOE GIRARD

BUTTERFLY PICTURES

By HARVEY GATES.

CAST.

Lena Rogers	Grace Cunard
Tison Grant	Charles West
Judge Grant	Joseph Girard
Paul Rogers	William Musgrave

Produced by Louis Chaudet.

Striking and crucial scenes from the Butterfly Picture, "Society's Driftwood," featuring Grace Cunard.

The judge is just leaving the house when Paul enters through a window and fires at him. Grant falls just as Lena bursts into the room. She snatches the pistol and tells Paul to make his escape. Tison rushes down the stairs and thinks Lena has shot his brother. A policeman who has seen Paul climbing through the window, now enters and Lena is willing to sacrifice herself, when Paul is seized with a fit of coughing. Before they reach him, however, Paul dies from the violent hemorrhage. The policeman finds that Grant is not dead, and when the latter revives, he says it was not Lena, but a strange man who shot him. Lena's sorrow brings her closer in the affections of Tison and affords a means of reconciliation.

Grace Cunard the Serial Queen

A MOTION picture actress who knows every angle of the game is Grace Cunard, star of "Society's Driftwood." Miss Cunard has written her own scenarios. She has directed her own company, playing the lead herself. She has played every type of role, and worn the costume of every nationality and every period of history. She has appeared in animal pictures, comedy, tragedy, society dramas, Westerns, historical pictures, military dramas—everything known to the screen except slapstick comedy. Possibly her strongest claim to a place in the history of screen development, is as a serial actress. She has appeared as the heroine of no less than four Universal serials—"Lucille Love," "The Broken Coin," "Peg o' the Ring" and "The Purple Mask." She also wrote the scripts for most of them herself. Anything that a picture actress can be asked to do, Miss Cunard has done. She has been rescued from every conceivable peril, she has been shipwrecked and lost at sea innumerable times, she has been cast away on several desert islands, she has had thrilling encounters with lions and leopards, she has been cut off by mine explosions, blown up by anarchists, travelled in runaway balloons and airplanes, languished in dungeons, and dug her way to safety by tunnelling under walls of fortresses. She has stolen enough papers to fill the Carnegie Libraries in the United States, and jewels enough to stock twenty Fifth Avenue stores. She has been crowned queen of innumerable principalities, and knows by experience just how uneasy lies the head that wears a crown.

COM

BEN WILSON &

IN THE UNIVERSAL

“THE MYST

The Million Volt

Electrify the Entire Country---

ING!

NEVA GERBER

SERIAL STUPENDOUS

ERY SHIP”

Serial That Will

Watch for Next Week’s Ad.

Bluebird Ideas For “The Desire of The Moth”

CO-OPERATION” is the key that will open the door to Success. Armed with it, and making full use of it, the exhibitor cannot help but but make his picture theatre investment prove profitable.

Where Bluebird productions are known, the exhibitor will have no difficulty in inducing his local merchants to give him their assistance. Aware of the wonderful quality of these photoplays, the merchants are usually glad to link their enterprises up with these meritorious features.

Every exhibitor has one or more days during the week on which business hits an extremely low level. These are the days which should be made to figure in whatever co-operative plans are utilized.

The first requisite is a photoplay feature of special quality. The Bluebird production, featuring Rupert Julian and Ruth Clifford, “The Desire of the Moth,” is just such a production. It will delight every dyed-in-the-wool Bluebird fan and convert those patrons who have never seen Bluebirds, into Bluebird rooters.

The co-operative plan used by an Ogden (Utah) exhibitor can be used to fill the theatre and to get the people a-coming on the days that are notorious for their lack of business. The exhibitor in question calls upon the most prominent merchants and sells them tickets of admission at a cut-rate price. These tickets are then used by the merchants in boosting special sales, special offers, etc., the plan consisting in giving them free to customers purchasing goods totaling a certain amount or over.

Naturally, the exhibitor will find that at the cut-rate prices at which the tickets for his bad days are sold, his profits will be little—or nothing. At the same time he is getting the people to attend his theatre on the days in question and once the habit is formed by them, he can discontinue the selling of the cut-rate tickets.

A variation of this idea consists in honoring the cut-rate ticket only when the holder is accompanied by another person. This assures the exhibitor of one admission at the regular price with every cut-rate coupon.

A possible drawback to this particular idea is that the cut-rate ticket holder is likely to regard the proposition as one having a string attached. On the other hand, comparatively few people ever visit the picture theatre unaccompanied. The average photoplay patron will therefore view the plan favorably, since it means that two can see the show at an admission price that is only a little more than is ordinarily charged for one ticket.

In rural communities it will frequently pay the exhibitor to sell his theatre to the local merchants for the day. The latter, in an effort to induce the farmers to come to town for the day in question, should announce that all farmers making purchases on the day in question will be admitted to the show free of charge. For that matter, the free admission offer can be made without conditions being attached. If the agriculturists are in town they will naturally take advantake of the opportunity to do their shopping. The price charged by the exhibitor should include the profit he could reasonably expect to make on an average Saturday. The advantage of this cooperative plan is that it not only gives the theatre valuable advertising, but also wins for the exhibitor the good-will of the farmers, who naturally connect him with the offer.

The Strange Crescent Scar on the Left Wrist

Dear Daughter:

This is your inheritance. It is full of danger.

Father.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

A UTAH exhibitor has hit upon an exceedingly novel plan which not only wins new friends for his house, but also yields him considerable free advertising.

The exhibitor styles his business booster the “Merchants’ Tickets Plan.” He has contracted with business men in his community whereby the latter purchase quantities of admission tickets at a reduced rate. These tickets are then given free to the people who patronize the merchants’ stores on advertised occasions.

Naturally, it is not to be expected that the tickets are good for all performances. Instead, the exhibitor announces in his newspaper advertising the occasions when the tickets will be honored and thereby achieves a two-fold purpose—he causes the public to look for his advertisements and then brings the ticket holders to his theatre on the days that are ordinarily the poorest in point of business. As a general rule, however, the use of the tickets is limited to the matinee performances.

This plan can be used to good effect by the exhibitor who presents the Butterfly feature, “Society’s Driftwood,” in which Grace Cunard enacts the leading role. This production presents a special appeal for the ladies, and contains a star of tremendous popularity.

If you can get your merchants to co-operate with you on this “Merchants’ Tickets Plan,” endeavor to make the tickets bring business for you at the first matinee performance or perhaps at a special morning performance. If you desire to build up

(*Continued on next page*)

Ideal Qualifications of a Conductor

An article on music as it is played in the average motion picture theatre.

By M. WINKLER.

THE more ideal qualities of a conductor include the power of grasping a composer's true meaning, that of impressing himself on the members of the orchestra, and that indefinable power of giving life to music which belongs to all great players and conductors. The powers of interpretation in conductors have increased much in modern times; this is doubtless largely owing to the increased virtuosity of orchestral players, but it is chiefly because modern conductors have usually made a special study of the art of "playing on the orchestra." Up to the middle of the nineteenth century a fairly correct performance was all that a conductor expected of his players; now correctness is the minimum from which he starts.

The modern art of orchestral interpretation exhibits itself in two main lines. There are those conductors whose aim is faithfully to represent the composer's intention, and those who mirror themselves in the work they are conducting. A conductor of the first type would wish his audience to say not "this is wonderful," but "this is right." Most of his work is done at rehearsal; during the performance he is merely on the watch to see that his directions are carried out.

The other type of conductor makes his mark by some new and personal light thrown on an old work. To watch such a composer is like watching a great actor—every action is expressive and every nuance is guided by the inspiration of the moment. This "personal" method of conducting is liable to great abuses in the hands of an incompetent artist. Every pettifogging bandmaster must now have his "reading" of the great masterpieces. This "reading" usually consists of a strict disregard for the composer's intentions coupled with a gross exaggeration of nuance and a distortion of the true rhythm which has the same relation to real "rubato" playing that barnstorming has to good tragic acting. Such a conductor as this last had much better confine himself to merely beating time; then, at all events, the audience will hear the notes and will be able to draw their own conclusions.

Rubato Conducting.

A conductor must have the tempo clearly in his head, and must be able to keep to it with metronomic accuracy, otherwise he can have no sense of time. But it does not follow that he should always keep rigidly to the initial tempo. "Tempo rubato" is as necessary in orchestral music as in any other. This is a comparatively new idea; Mendelssohn, we are told by W. S. Rockstro, "Held tempo rubato in abhorrence." It was Wagner who by his practice and his theory contended that "modifications of tempo" are necessary to a living rendering of orchestral music.

Orchestral rubato can easily be overdone; a mechanical slackening and quickening of tempo is almost worse than metronomic rigidity. Perfect orchestral rubator should be like the playing of a single performer, holding back or pressing on almost imperceptibly as his emotional impulse directs. This perfection cannot be achieved except by a permanent orchestra, at one with itself and with its conductor, and then only after long and careful rehearsals. In England we cannot expect to approach this ideal, however intelligent our players, and however imaginative our conductors, until we arrive at a system of permanent orchestras and much greater opportunity for rehearsals.

Drill Sergeant Conducting.

Next comes the question of what is known as "drill sergeant" conducting. Should a conductor absolutely rule his players, or should he allow scope to individual judgment? In passages for full orchestra, or where there are difficult combination of rhythm, etc., the conductor should probably be quite autocratic. But where one instrument stands out prominently the conductor should usually, for the moment, treat the work as a concerto, and accompany the soloist. For those conductors who esteem a full tone in the orchestra this is essential, even at the expense of clearness in the subordinate parts. Those who have heard the "Tannhauser" overture under Herr Mottl will remember the noble sonority of the trombones at the first fortissimo. Herr Mottl having once indicated the tempo, allowed the trombones to play as they pleased, and kept the whole orchestra waiting on them. The trombonists, released from cramping obedience to the conductor's stick, were able to give the passage with tremendous force without sacrificing beauty of tone. It was a splendid piece of orchestral impressionism, though not satisfactory to those who value clearness of detail. This license to individuals must be subordinate to the conductor's conception of the work as a whole. A story of Herr Nikisch rehearsing in London illustrates the proper balance to be maintained. Whenever an instrument had a solo he would sing the passage over to the player, saying, "That is my idea of it, now play it as you like."

The Strange Crescent Scar on the Left Wrist
Dear Daughter:
This is your inheritance. It is full of danger.
Father.

PUTTING IT OVER.

(*Continued from preceding page*)

your night business, inform the public that the tickets will be honored any night, Saturday, Sunday and holidays excepted, if the holder is accompanied by another person paying the full admission price.

In addition to Grace Cunard, "Society Driftwood" contains another popular player—Joseph Girard, who enacted the role of Professor Renolds in "The Voice on the Wire," one of the most successful serials Universal has ever produced. The use of both these stars' names in your advertising will help you attract their admirers to your theatre.

THE MOTIF OF "THE RED ACE."

(*Continued from page* 17)

50 per cent. of the supply has been used for jewelry heretofore. About 10 per cent. is used in dentistry. The principal war requirements are for making sulphuric acid and for contact points in the ignition system of gas engines. Concentrated sulphuric acid is of great importance in the manufacture of munitions.

The Government can obtain the existing supply of platinum by applying to the three or four refiners of the metal and by asking of the manufacturers their reserve supply.

Efforts are being made in many directions to safeguard the precious metal and preserve sufficient quantities for Government use. Here is a clipping from the New York Evening Sun on the subject:

JEWELLERS AID PLATINUM BAN

Trade Asked to Discourage Sales to Customers.

The platinum committee of the Jewellers' Vigilance Committee has passed resolutions, which were presented to the Secretary of Commerce, in which they recommend to the jewelry trade that the use of platinum in bulky and heavy pieces of jewelry be discouraged, and that jewellers also discourage the use of platinum in all non-essential parts of jewelry.

This action was taken as a result of the campaign to save platinum for use in the products of munitions of war.

The jewellers' committee expects its action will be followed by a drop in the price of platinum and an increase in the stock supply available for the use of Government and commercial laboratories. The jewellers will yield important profits by declining to encourage the undesirable personal adornment.

Other organizations that have passed resolutions against personal use of platinum are the Daughters of the American Revolution and the National Academy of Sciences.

While the Government itself uses comparatively little platinum, the sulphuric acid industry, especially for the strong acid used in the production of high explosives, is dependent upon it, while its high price makes it almost prohibitive for scientific research. The jewellers say:

"No American man or woman will wish to feel that by wearing platinum he or she is interfering with the development of the country's industries and scientific standing, but such is inevitably the case."

The supply of platinum now existing is sufficient for the requirements of the United States and the allied Governments, according to George F. Kunz, gem expert and writer of many important works on jewels and metals.

The important thing, Mr. Kunz pointed out in an interview the other day, is that none of this metal controlled by the Allied countries should get into the hands of Germany.

The fact being as these journals point out, it will readily be seen that a serial dealing with the efforts of a loyal daughter of the U. S. A. and her assistant, a sergeant of the famous Northwest Mounted Police, to keep the output of her mine from falling into the hands of unscrupulous foreign spies, is a central theme which makes "The Red Ace" not only timely, but intensely vital at the present time.

"THE TIGHTWAD."

"Here, hubby, have a cigar butt," said Mrs. Tightwad.

JOKER COMEDY.

By TOM GIBSON.

CAST.

Hubby, the Tightwad	**Wm. Franey**
Wifie	**Gale Henry**
Electrician	**Milburn Moranti**

Produced by Allen Curtis.

BUT surely you want to celebrate our anniversary?"

"I want to, yes, but why drag in a whole bunch of people to do it with us?"

"Well, if I can't have a party it won't be any celebration at all."

"How much is it going to set me back?"

"Oh, not much. I'll have to have a new hat and a new gown and a new——"

"Stop! Look! Listen! Call it off right now. You don't need anything like that just to give a party. Where's that new dress I bought you only five years ago? And what about that hat you got a year ago last August? Where is it? I'll show you how to fix it up." Hubby seizes the hat and runs out into the garden. He sticks the band full of flowers, brings it in and slams it on wifie's head.

"There! isn't that lovely? Aren't those beautiful masterpieces of nature lovelier than all the artificial gawds of the milliners' so-called art? Aren't you glad you've got such a generous, loving, clever, handsome husband?"

But wifie just pointed at the five-year-old dress which she had taken out of the closet, and said nothing.

"That the dress? That beautiful creation? Why, it's a dream. It's a real antique, much better than any mere modern imitation. May be crushed a little from packing, but press it up and you'll see it will outdistance the gown of any woman in the place."

And hubby went off to his office.

Wifie had tears in her eyes, as she got out the electric iron. Her eye happened to light upon an ad in the morning paper.

"You can't give a party without our banquet lights. All the nobility of Europe, Asia, Africa and America are using them. Telephone 1856730 Grand to-day."

"If I can't have clothes, at least I will, and must and shall have banquet lights," said Gale, grabbing the phone.

When hubby came home he found the electrician engaged in the act of stringing lights all over the house.

"Hi, what's this going to set me back?" he demanded.

"Set you back? Oh, 'bout two hundred bucks." Then there was a series of thuds, and wifie, when she came rushing in, found hubby firing the electrician and all his tools out of the house, systematically and without haste.

She at once began to cry. "Now, none of that!" he exclaimed. "I'll fix the lights myself. A baby could do it." He climbed the ladder and began, while she went back to her pressing in the kitchen. She found the switch turned off and turned it on again.

"Yow! Oi! Wow! Ouch!" A series of blood-curdling yells came from the dining-room. She rushed thither.

"What is it? What is it? she shouted, grabbing hubby by the arm. The next instant she began to yell, too, finding herself almost electrocuted by the contact. She just managed to knock the telephone off the hook and yell into it for the electrician. After what seemed an age of agony, he appeared. He held up hubby for the two hundred before he would turn off the current, and when wifie returned to the kitchen she found that the iron had burned through dress, table and all. But hubby was a changed soul, and over the phone he then and there ordered an outfit which enabled her to appear that night in the guise of a queen.

CARMEL MYERS, THE LATEST BLUEBIRD LUMINARY.

(*Continued from page* 28)

would not be necessary. Anyway, she soon found herself in the Fine Arts studio, being "atmosphere" for many hours a day, but it was nothing like two years before she was doing second leads to Dorothy Gish and Bessie Love, and others who had gotten a head-start of her.

To go back a step. Before that, she had met President Laemmle, in a casual sort of a way at Universal City. He was just on the point of leaving for the East, so when she told him of her secret desire, he said that he hoped to find her enrolled under the Universal banner when he returned. A lot of water then ran under the bridges, and Mr. Laemmle met her again. It is a proof of her unusual type that he had not forgotten her, and asked if she were a member of his acting forces.

"Not yet," she replied, "but I should like to be," and the answer to that was a contract.

She was given the role of the sirenyest siren in "Sirens of the Sea," and she proceeded to give everybody else in the film a run for their laurels. And then along came the Bluebird people, and as they had not a single straight-haired star in their firmament they snared her on the spot, and now she has made a secure place for herself, and Carmel Myers' Bluebirds will be a feature of the best program that any company can boast for the coming year.

"The Lash of Power" is her first picture under Bluebird auspices, and Kenneth Harlan is her leading man in it. It is all finished and scheduled for early in November, and she is now working on another, called by the temporary title, "One Clear Call," under the direction of Harry Solter. Apparently she can't keep away from "water stuff" very long, for they had quite an adventure the other day while making sea scenes for the picture. The whole company was about half a mile off the coast of Catalina, in a yacht, the "Wisdom," and Miss Myers and Mr. Harlan were in a small boat, being photographed from the yacht's deck. A sudden squall came up, and in a few moments the ocean became very rough. The rowboat was in imminent danger of being swamped, and Harlan worked with might and main to get it back to the larger vessel. At last he reached the side of the yacht, only to be carried past by the force of the waves. Once again he brought it to position, and it was lifted on the crest of a huge roller to the level of the boat's deck.

"Here goes!" cried Miss Myers, and she jumped from her seat, to which she had been clinging for dear life, and gave a bound that cleared the six feet between her and the "Wisdom," landing on the rail, where willing hands prevented her from falling backwards into the ocean.

"Perhaps it was foolhardy," she admitted afterward, "but I thought I would rather take the chance of being drowned at once than by inches in that rowboat."

Director Solter's joy at the courage of his leading lady was almost equalled by his sorrow that the incident had not been recorded by the camera.

"What a punch that would have been!" he exclaimed. "Wouldn't you like to repeat it, Miss Myers?"

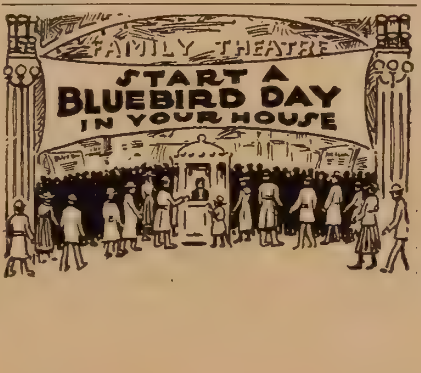
But strangely enough, she thought she wouldn't.

"THE GETAWAY."

(*Continued from page* 18)

burne puts away all thoughts of personal jeopardy and dashes to the rescue. Lucy, the sheriff's widowed sister, now rushes in, and is almost hysterical in her gratitude. He gratefully accepts her offer of supper. While he is eating, Lucy discovers that he is the outlaw whom the posse were after; but she determines to aid him.

The posse find the going in the storm little to their liking, and when a tree under which they have taken refuge is struck by lightning, there is unanimous inclination to let the search go until morning. The boys ride back to the ranch, and Carter accepts an invitation from Jim to spend the night at the latter's house. Cleburne is on the point of leaving the house when he is trapped by the arrival of Carter and Harper. Lucy hides him in her bedroom, a small, roughly constructed lean-to in which the baby is already asleep. When Jim comes in and questions her, she accounts for having her horse saddled by saying that she was about to go for the doctor, and tells of Buster's accident. Jim is alarmed and wants to see the baby at once, but Lucy says that she does not wish to have him awakened. Then Lucy helps Cleburne to escape by prying some boards away from the side of the house. The noise of this operation is drowned by the storm outside. Cleburne makes his getaway, but promises that he will visit Lucy as soon as it is safe for him to do so.



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Week of October 29

PUT more pep in your program. Grab one of these strong Universal Specialties and brace up your show. Here's Helen ready to switch you onto the main line of good business. In "Danger Ahead," two-reel Bison Railroad Drama, there is a plot which combines a charming love story with the tensest dramatic situations. In one of her daring stunts Helen saves a fast train by leaping to runaway freight cars from a speeding auto. The thrills are real, and will fascinate your audiences. Book this and boost it.

Helen Gibson in "Danger Ahead."

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Brownie Vernon
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Direction
WM. WORTHINGTON

Rupert Julian -
Ruth Clifford
"A KENTUCKY
CINDERELLA"
Direction RUPERT JULIAN

Dorothy Phillips - William Stowell
Lou Chaney
"FIRES OF REBELLION"
Dirction IDA MAY PARK

BLUEBIRD PHOTOPLAYS, Inc.
1600 Broadway, New York.

Musical Setting for "Society's Driftwood"
A Butterfly Production

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
THEME—"L'ADIEU" (Andante Melody) by Karganoff

	SUB-TITLES	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Min. & 45 Sec.	..Good Galop to action
T	William, the County Judge	2 Min. & 35 Sec.	At Sunset (Moderato Grazioso) by Brewer
T	Mary's Career As a Fortune-Teller ...	50 Seconds	Gypsy Senerade by Jerwitz
T	County Fairs Are Figured, etc.	2 Min. & 50 Sec.	....Continue to action
T	I'm Going To Give Your Show	2 Min. & 50 Sec.	Dramatic Tension by Funck
T	When An Arrogant Judge	2 Min. & 45 Sec.	After Sunset (4-4 Dramatic Moderato) by Pryor
T	In the Local Jail....	3 Min. & 55 Sec.	.... Theme
T	Two Years Later....	2 Min. & 15 Sec.	Dramatic Mysterioso by Bach
T	A Steady, Toilsome Climb	3 Min. & 40 Sec.	Canzonetta (Allegretto) by Godard
T	Through Their Walks In Life, etc.	3 Min. & 35 Sec.	Album Leaf (4-4 Moderato) by Kretschmer
T	The President of the Pacific	1 Min. & 20 Sec.	.... Theme
T	When the Public Finds, etc.	2 Min. & 15 Sec.	Petals (Moderato Intermezzo) by Raymond
T	In the Time That Followed	1 Min. & 25 Sec.	.... Theme
T	Tison's Story On the Pacific	2 Min. & 10 Sec.	Dramatic Tension by Winkler
T	Mary Still Gives Her Time	30 Seconds	.... Continue pp.
T	You Thief	1 Min. & 40 Sec.	Dramatic Tension by Borch
T	Hello, Little Fortune-Teller	30 Seconds	.... Continue pp.
T	Several Evenings Later	4 Min. & 5 Sec.	Intermezzo (Medorato) by Bohm
T	The Spell of Romance	3 Minutes	....Good 6-8 Moderato
T	No. 1730 Ordered, etc.	2 Min. & 20 Sec.	.... Theme
T	A First For Gain....	4 Min. & 40 Sec.	Lanette (Valse Lento) by Henton
T	Late the Following Afternoon	2 Min. & 20 Sec.	Sweet Jasmine (4-4 Allegretto) by Bendix
T	I Haven't Spoken of It	3 Minutes	.... Theme ff.
T	I'm Going To Open That Safe	3 Min. & 15 Sec.	Dramatic Tension by Dramatic Mysterioso)
T	Get Out of Town.... Note—Watch shots.	4 Min. & 25 Sec.	Ascher by Bach
T	Get a Doctoc, etc.....	1 Min. & 15 Sec.	.... Theme

Musical Setting for "The Desire of the Moth"
Bluebird Production

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
THEME—"LONGING" (Dramatic Andante) by Bendix

	SUB-TITLES	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Min. & 20 Sec.	Forest Whispers (Gavotte) by Losey
T	Mack Lisner, Sheriff	2 Min. & 20 Sec.	Whims (3-4 Allegro Giocoso) by Schumann
T	Colonel Vorhis, etc. .	1 Min. & 20 Sec.	Adoration Moderato) by Barnard
T	At the Falls	5 Min. & 40 Sec.	Rustles of Spring (Dramatic Agitato) by Sinding
T	I Want to Borrow a Horse	1 Min. & 20 Sec.	........Galop to action
S	Girl In Bed.........	4 Min. & 15 Sec.	.... Theme
T	What Are They Going, etc.	2 Min. & 45 Sec.	Dramatic Tension by Funck
T	Morning Brought Complications	3 Min. & 10 Sec.	Yester Love (Intermezzo Andantino) by Borch
T	Come Out of There..	2 Min. & 20 Sec.	Dramatic Adagio by Kretschmer
T	Time Passes and Stella, etc.	1 Min. & 30 Sec.	.... Theme
T	A Year Passes	1 Min. & 45 Sec.	......Agitato to action
S	After the Fight......	5 Minutes	Violetta (Characteristic Concert Piece) by Hermann
T	Here, you! Quick, etc.	3 Min. & 30 Sec.	Illusion (2-4 Moderato) Intermezzo by Bustanoby
T	Shoot! Shoot!	2 Min. & 15 Sec.	......Agitato to action
T	Auld Lang Syne....	1 Minute	Auld Lang Syne (Popular old time song)
T	Midnight	3 Min. & 40 Sec.	......Allegro by Bach
T	Where's Foy?	3 Min. & 35 Sec.	Erl King (Dramatic Agitato) by Schubert
T	Before the Dawn....	2 Min. & 45 Sec	Dramatic Tension by Winkler
T	Then Came the Dawn	5 Min. & 10 Sec.	Broken Melody (Dramatic) by Van Biene
T	And We'll Arrest, etc.	1 Min. & 40 Sec.	.... Theme

Musical Setting for Films Released in the Week of October 22

GOLD SEAL—"The End of the Run" (3 R.)

REEL I.

1. *"Serenade"* (6-8 Andantino) by Czerwonki, until "Nona was always ready." 2. Galop to action, until "Payday at the junction. 3. *"Intermezzo"* (Allegretto) by Pierne, until end.

REEL II.

4. *"Serenade"* (Allegretto) by Rubinstein, until "In response to the sheriff's call. 5. *"Sieste"* (Moderato) by Laurens, until "The fight." 6. Agitato to action, until "That's Giles Stafford," etc. 7. *"Norellette"* (Moderato) by Marquis, until "Stafford had noticed." 8. *"Poor Relations"* (Mysterioso) by Bendix.

REEL III.

9. Continue to action, until "I can't believe he's guilty." 10. *"Serenade"* (Dramatic) by Widor, until "I'm working on another line." 11. *"Ecstasy"* (Allegro) by Zamecnik, until "We're after Stafford." 12. Long Galop until "Dad, here's your money." 13. *"Lunita Intermezzo"* by Loraine. until end.

NESTOR—"A Fire Escape Finish". (Com.)

1. *"Love Is So Fickle"* (Waltz) by Kruseman. 2. *"Clown Dance"* (Popular Trot) until end.

L-KO—"Fat and Furious"..(2-R Comedy)

REEL I.

1. *"Sliding Jim"* (Rag) by Losey. 2. *"Slidus Trombonus"* (Rag) by Lake, until end.

REEL II.

3. *"Jaz-o-mine"* (Popular Trot). 4. *"It's a Pippin"* (Popular Trot) until the end.

JOKER—"The Tight Wad"......(Comedy)

1. *"Joker March"* by Lake. 2. *"High Pride"* (Two Step) by Heed, until end.

VICTOR—"What'll We Do With Uncle?" (Comedy)

1. *"The Booster"* (Popular Rag). 2. *"Some Jagg Band"* (Popular Trot) until end.

BISON—"The Getaway"......(Two Reels)

REEL I.

1. *"Western Moderato"* by Bach, until "Branding the yearlings." 2. *"Dolorosa"* (Poeme D'Amour) by Tobani, until "The end of the day's work." 3. *"Dramatic Tension No. 1"* by Funck, until "Attempted murder." 4. Galop to action, until "Daylight found him," etc. 5. *"The Eagle"* (Western Characteristic) by Trinkaus, until end.

REEL II.

6. *"Prelude"* (Dramatic) by Rachmaiinoff, until "Nature came to his rescue." 7. *"Storm Furioso"* until "Another five minutes." 8. *"L'Adieu"* (Dramatic) by Favarger, until "Go on in I'll tend to the horses." 9. *"Last Spring"* (Dramatic) by Grieg, until end.

STAR FEATURETTE—"Little Mariana's Triumph."

REEL I.

1. *"Baby Sweetheart"* (6-8 Allegretto) by Corri, until "Early next morning." 2. *"Songe D'Enfant"* (Moderato) by Gabriel-Marie, until "Twice a year," etc. 3. *"Silvery Brook"* (Waltz) by Braham, until end.

REEL II.

4. *"Aurora"* (Ballet Intermezzo) by von der Mehden, until "The new Ballet Master." 5. *"In Lover's Lane"* (Moderato Intermezzo) by Pryor, until "Papa,, Peter will be so glad." 6. *"Illusion"* Intermezzo, (2-4 Moderato) by Bustanobi, until end.

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BOOK NOW

"A FIRE-ESCAPE FINISH."

"Look out down below there!"

NESTOR COMEDY.

By FRED PALMER.

CAST.

Vincent Vichy	Eddie Lyons
Nervy Gus	Lee Moran
Margy	Caroline Vaughn
Her Father	Fred Gamble

"BUT father's choice is Nervy Gus!"

"But, Great Scott! your father does not have to marry him and you do!"

"But, Vincent, you know I love you!"

"Oh, darling Margy, as if I could live if I didn't. Well, anyway, it's all arranged for to-night. The ladder will be at your window at ten and I'll be on the ladder."

Margy spent all evening packing her trunk, while Vincent arranged for the elopement and father visited with his choice, who stayed so late that he actually got a glimpse of the ladder. Then he carries out a fell design. He hires two dagos of ferocious mien.

"He'll be on the ladder, and I want you two guys to grab him and beat him up so he can't show himself around here for a month," he tells them.

Gus had a besetting sin—curiosity—and he could not help climbing up the ladder to peek into Margy's room. The two dagos followed instructions very well, threw a blanket over his head, and started to fulfill the rest of their orders, when he broke loose and confronted them. In the meantime, Vincent and Margy had had plenty of time for their elopement, and were safely installed in the country hotel, and then Vincent went hunting for a minister.

Gus enlisted the assistance of father, who followed them. Vincent had registered, but as there was another honeymoon couple in the hotel, and Gus asked for "the honeymooners," they were shown to the wrong room. Then Gus caught sight of Margy's trunk outside her door.

"Here, this is where they are. I know her trunk!"

"Well, get inside it and they'll take you to her room," suggested father. No sooner said than done, and Gus was dragged into their room inside the trunk.

Vincent had returned with the Reverend O. N. Quick, and the ceremony was about to be performed when Gus raised the lid of the trunk and striking a dramatic pose, thundered:

"Ha! I have foiled you at last!"

Vincent seized Margy's hand, and they beat it. Gus chased them assisted by father, as fast as his avoirdupois would allow. The elopers jumped on the fire-escape, pulling the minister after them. Gus seized the end of it and hung on, but the Reverend Quick was equal to the occasion, and he read the two into matrimony as calmly as if he were in his own church, while Gus dangled precariously from the end of the ladder.

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Louise Lovely, Jack Mulhall and Carmel Myers in a Twentieth Century fairy tale of marvelous beauty. The lure of lovely women and a magic isle. Diving nymphs and sea scenes incomparable.

"Pay Me!"

Dorothy Phillips in a powerful Western drama, as big as the Rockies and unforgetable as Vengeance.

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"A WISE DUMMY"--Joker Comedy

BY GEORGE PARKER

CAST.

Max	Max Asher
Proprietor	Walter Belasco
His Wife	Florence Roberts
The Girl	Gladys Tennyson

CAN'T get a job unless I can put up a better front than this," says Max, looking down at his shabby clothes. Then he sees a dummy outside of a clothing store, and steals it, transferring his own worn suit and taking the new one. Bold as brass, he then enters the shop, gets the job of salesman, and commences to show the old man how to sell goods.

The customers don't appreciate his new methods, and leave the shop in disgust. This leads to a fight between Max and the boss in which the old man gets the worst of it.

"I'll get a gun for this guy," mutters the old man, and goes out. When he returns Max is adding insult to injury by making love to his wife. The sight of the gun starts Max running, and he never stops till he pulls up exhausted in the park. A young girl is waiting in a boat for her sweetheart, and as she beckon, Max takes the signal for himself and jumps into the boat. She screams, and the passersby come to her rescue and chase Max. He takes to the roofs and falls —kerplunk!—into the clothing store again.

His disguise uncovered.

"Must save myself somehow. What can I do?" he thinks.

He looks around and determines to take the place of one of the dummies.

Then a young man enters with a sweetheart to buy himself a suit. He selects the one in which Max is hiding. The coat and vest are taken off, and Max is worrying, when the young lady sees another she likes better, and his suspense is at an end. He snatches another coat.

"No, I don't like it after all. I like the first one best," says the girl, and all hunt for the first one, which seems to have disappeared. All might have gone well, if a big spider had not descended right in front of Max's face. He strikes at it, and is discovered and chased out. The young man catches him, and the clothes he has stolen are taken from him by force. He is thrown out of the window into a waste can. Then he sees his old ragged suit on the dummy, and thankfully assums it again.

CENTURY GOSSIP.

ALICE HOWELL, the star of the Century Comedies, having returned from her avcation, is once more busy disporting before the camera, with Director-General Jack Blystone at the helm. Miss Howell is equipped with a story that is quite new and one which is particularly adapted to her style of comedy, and which has many novel situations in it that give her an unlimited amount of opportunities to display her ability as a funmaker.

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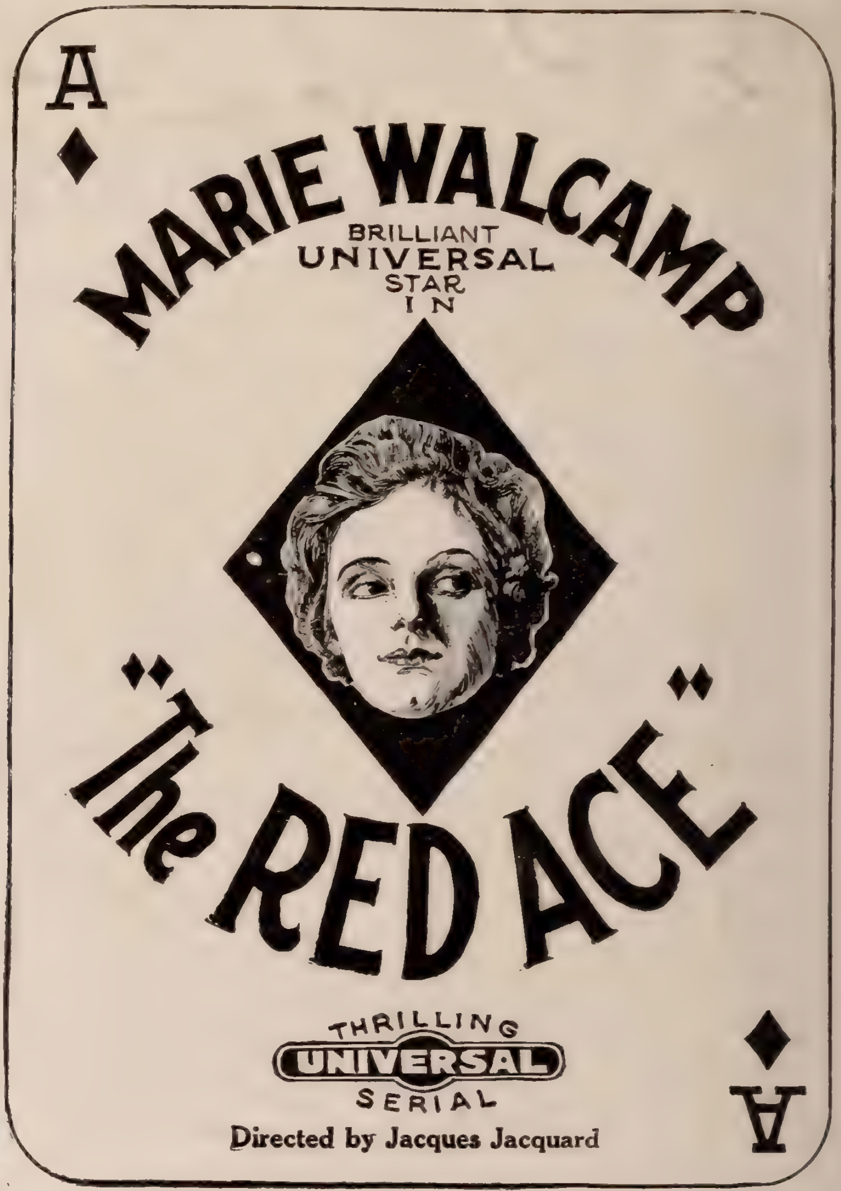

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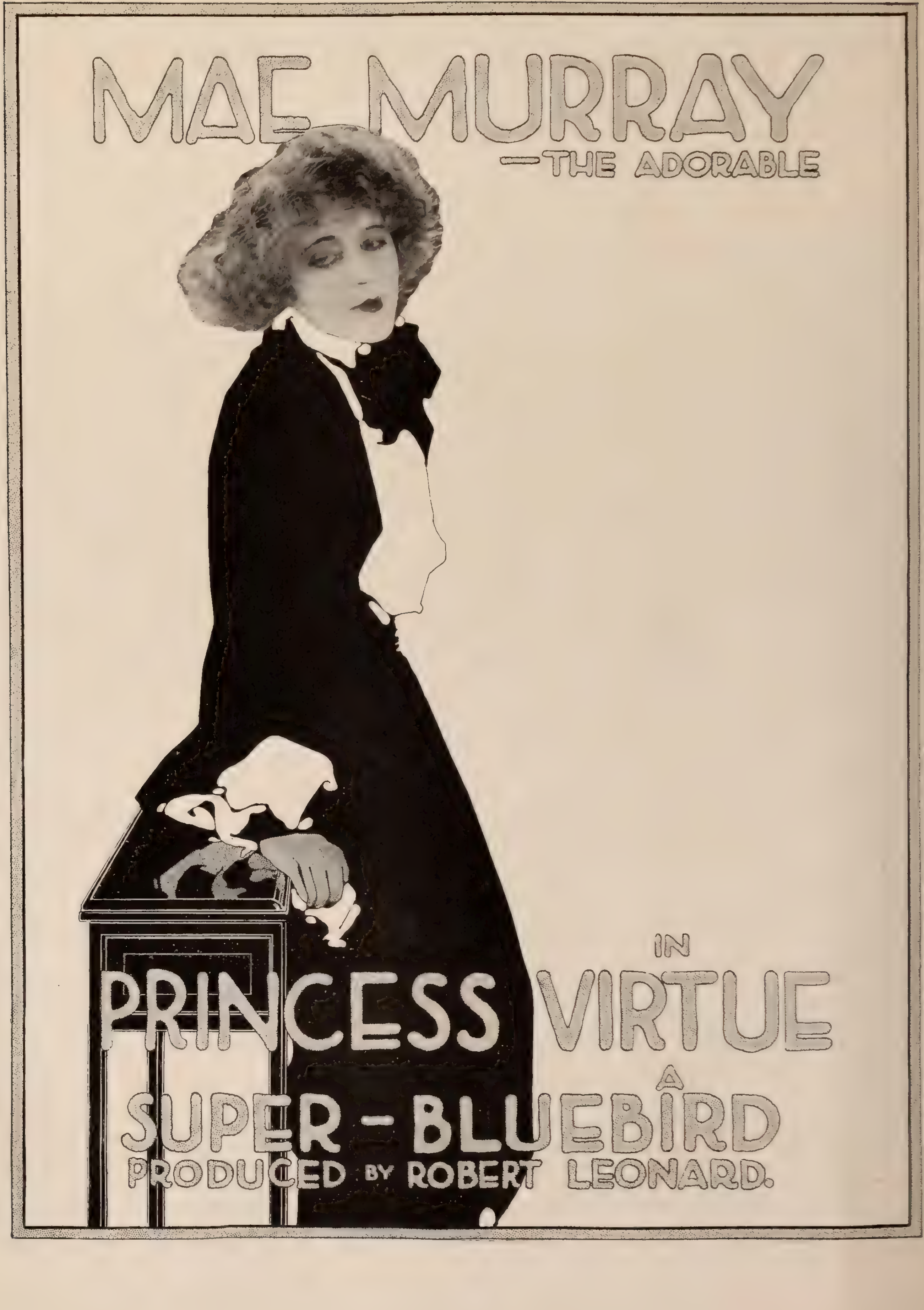

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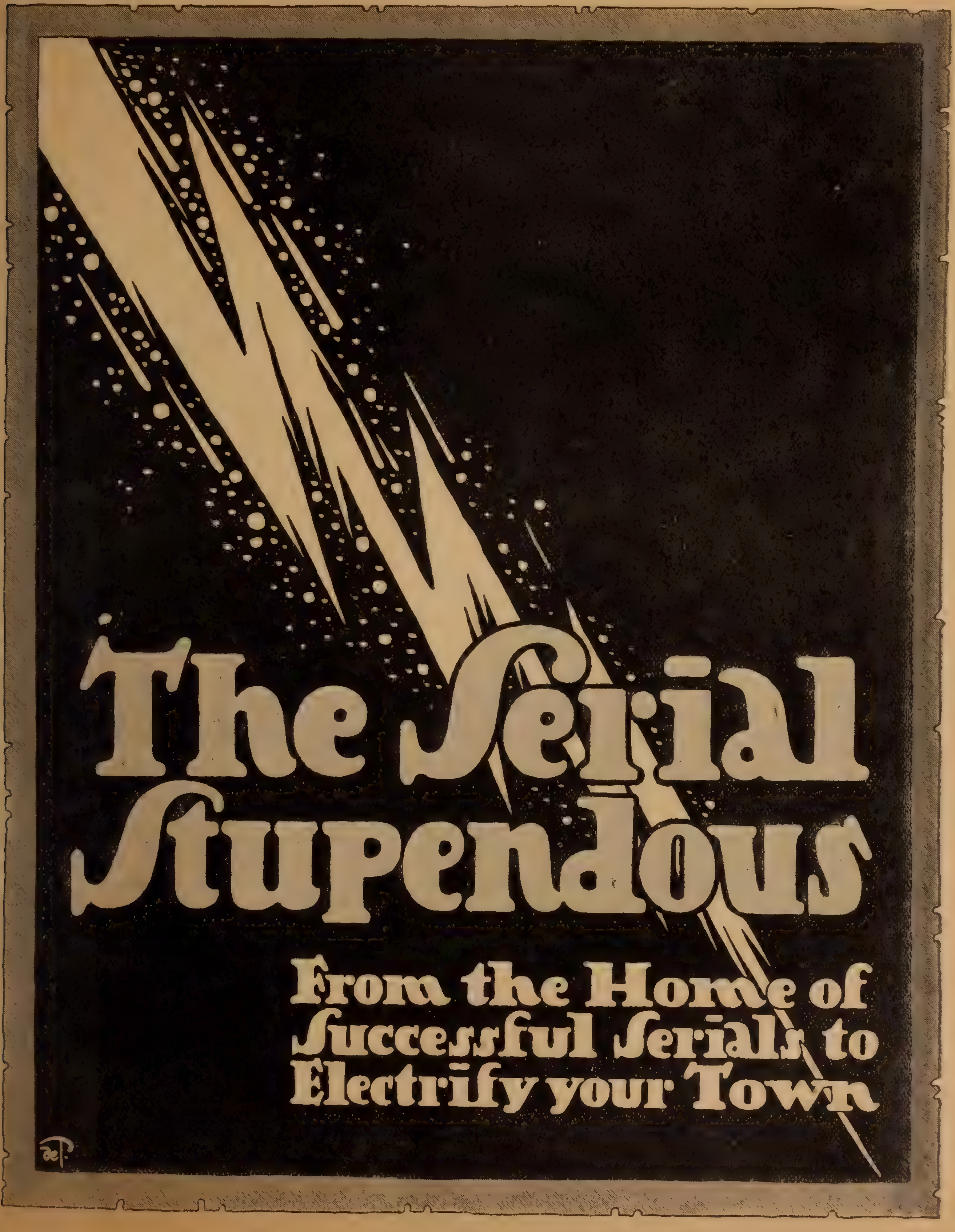
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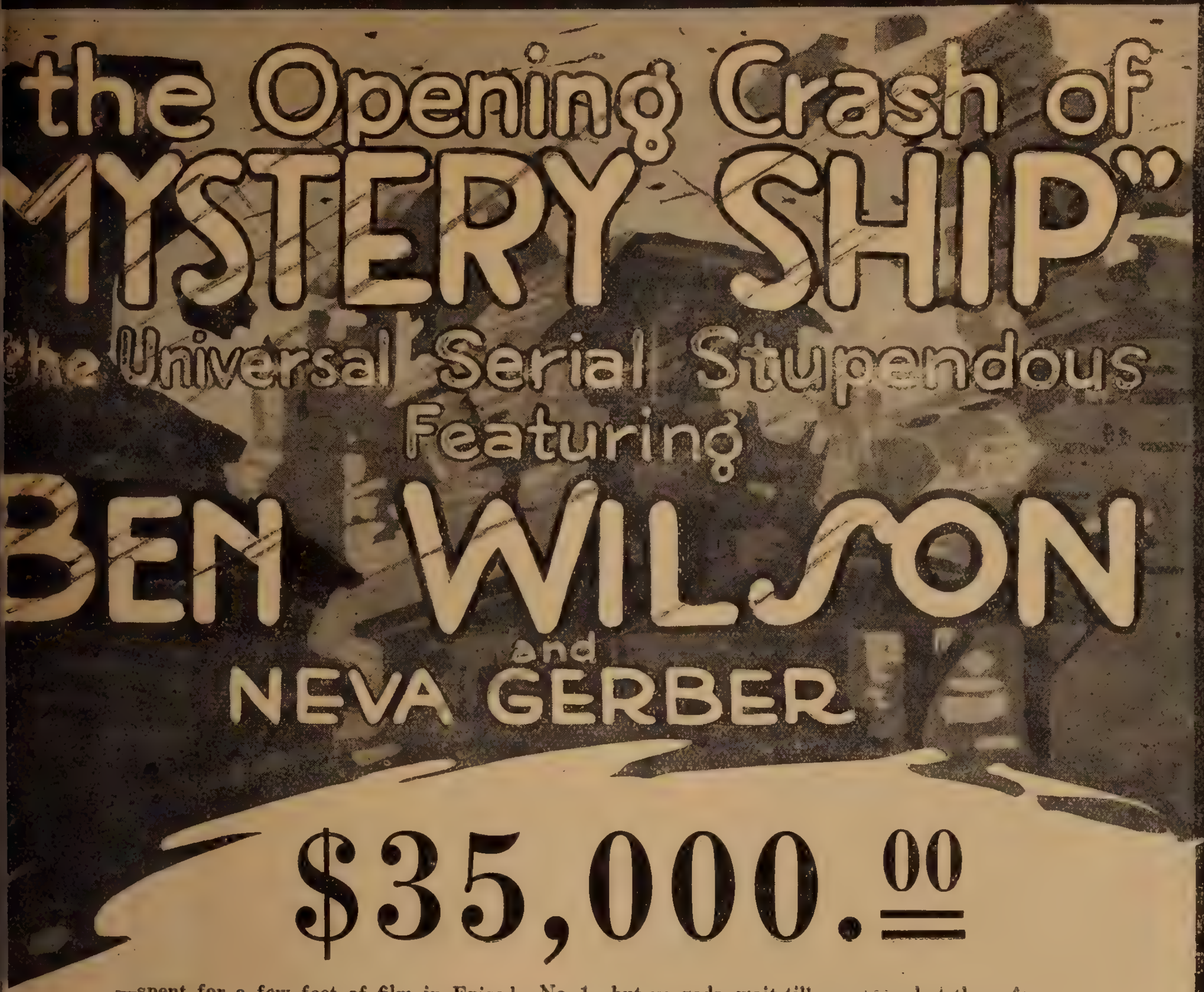

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From

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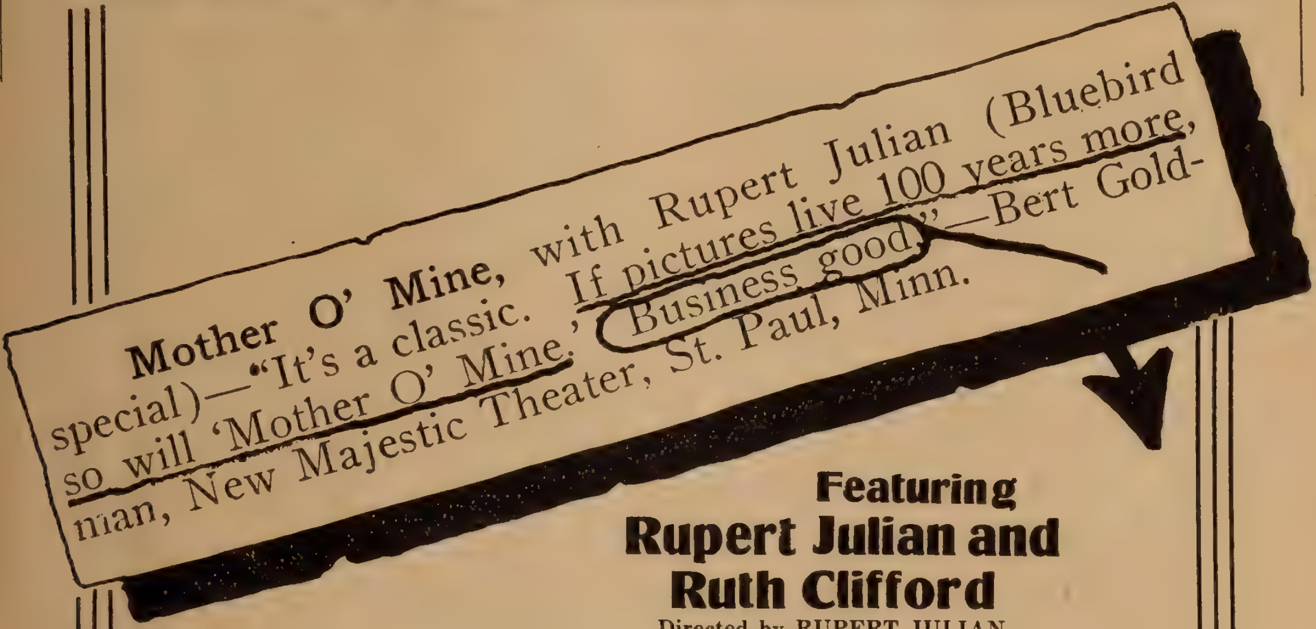

Mother O' Mine, with Rupert Julian (Bluebird special)—"It's a classic. If pictures live 100 years more, so will 'Mother O' Mine.' Business good."—Bert Goldman, New Majestic Theater, St. Paul, Minn.

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Directed by RUPERT JULIAN

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1600 Broadway New York

Scenes from the... BUTTERFLY Picture FRANCIS FORD IN "JOHN ERMINE of YELLOWSTONE"

Kenneth Harlan for Bluebird

CARMEL MYERS makes her debut as a Bluebird star in next week's release, which is called by the enticing title of "The Lash of Power." At the same time, a new leading man becomes identified with Bluebird Photoplays, and there is a promise that the two young people will continue to play opposite each other, as they are very well matched. A story of Miss Myers' rapid rise to the proud position of Bluebird luminary will be found in another part of this book, so this paragraph will be devoted to Mr. Harlan. He is a New York boy, and confesses to 1895 as the date of his birth. He was educated in the College of the City of New York, and went on the stage soon afterward, following T. Roy Barnes in "See My Lawyer," and playing lead with Gertrude Hoffman. He also had prominent parts in "The Fortune Hunter," "The Boys of Company B," "The Lottery Man," and "The Country Boy." He was with Eva Burrows Fountaine in vaudeville, and then decided to try pictures. He has appeared with Famous Players, Triangle and Metro, and he supported J. Warren Kerrigan in "A Man's Man." Then Mrs. Lois Weber engaged him to play the lead in her photoplay de luxe "The Price of a Good Time," and directly on the completion of this picture he became identified with Bluebird, and was given the strong part of the masculine lead in "The Lash of Power."

Harlan is a fine screen type, almost six feet tall, slender and well built. He has dark complexion, hair and eyes, and photographs to great advantage. His emotional work in the Lois Weber picture proved that he is capable of fine things, and he more than meets the exacting demands of his present role. In "The Lash of Power," he portrays a young man whose ambition is to become the Napoleon of his age, in the field of finance. Almost accomplishing his purpose, he learns in time how futile is his desire.

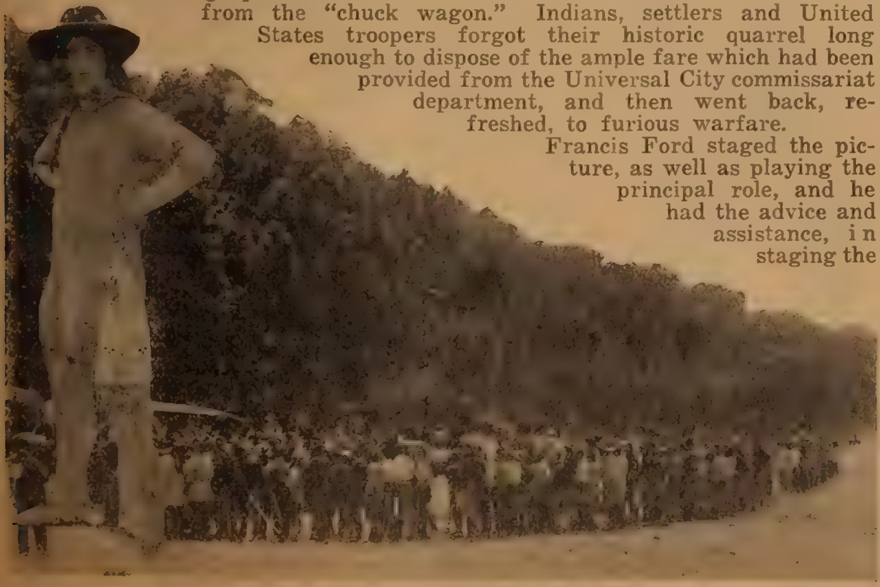
Of course, a girl is the instigator of his dream of power. And in the end, when his personal world comes tumbling down about his ears, it is the girl who sets him right and brings him back to a proper sense of balance.

Kenneth Harlan.

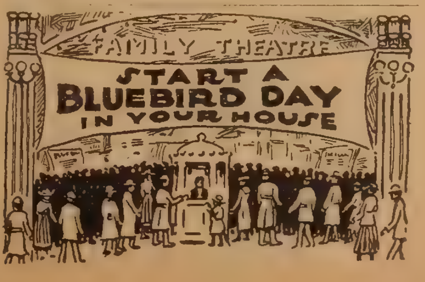
F. Remington On the Screen

SOME idea of the magnitude of the scenes of Indian warfare which are incidental to the filming of Frederic Remington's "John Ermine of the Yellowstone," the next Butterfly, may be gathered from the accompanying picture. This is a "bread-line," and represents the workers lining up at noon-time for their lunch to be handed out to them from the "chuck wagon." Indians, settlers and United States troopers forgot their historic quarrel long enough to dispose of the ample fare which had been provided from the Universal City commissariat department, and then went back, refreshed, to furious warfare.

Francis Ford staged the picture, as well as playing the principal role, and he had the advice and assistance, in staging the Indian scenes, of no less a personage than Dark Cloud, Remington's original model, who posed for his studies of the redmen for nearly nineteen years. Dark Cloud is a student of the traditions and customs of his own race, being a chief of the tribe of Algonquins. Many ethnologists, curators of museums and others interested in Indian lore have consulted him on matters referring to the original owners of our country. Dark Cloud is a graduate of Carlisle University, and a famous lecturer on Indian subjects. The story of "John Ermine of the Yellowstone" concerns the adventures of a boy, captured by the Indians as a baby and brought up in ignorance that he is a white man. Later he learns this through love of a white girl, whose parents treat him with contempt on account of his supposed blood. Wonderful scenes of pioneer warfare were enacted for the picture, a special fort and stockade having been built.



The bread line during the making of "John Ermine of the Yellowstone" the next Butterfly.



UNIVERSAL ANIMATED WEEKLY
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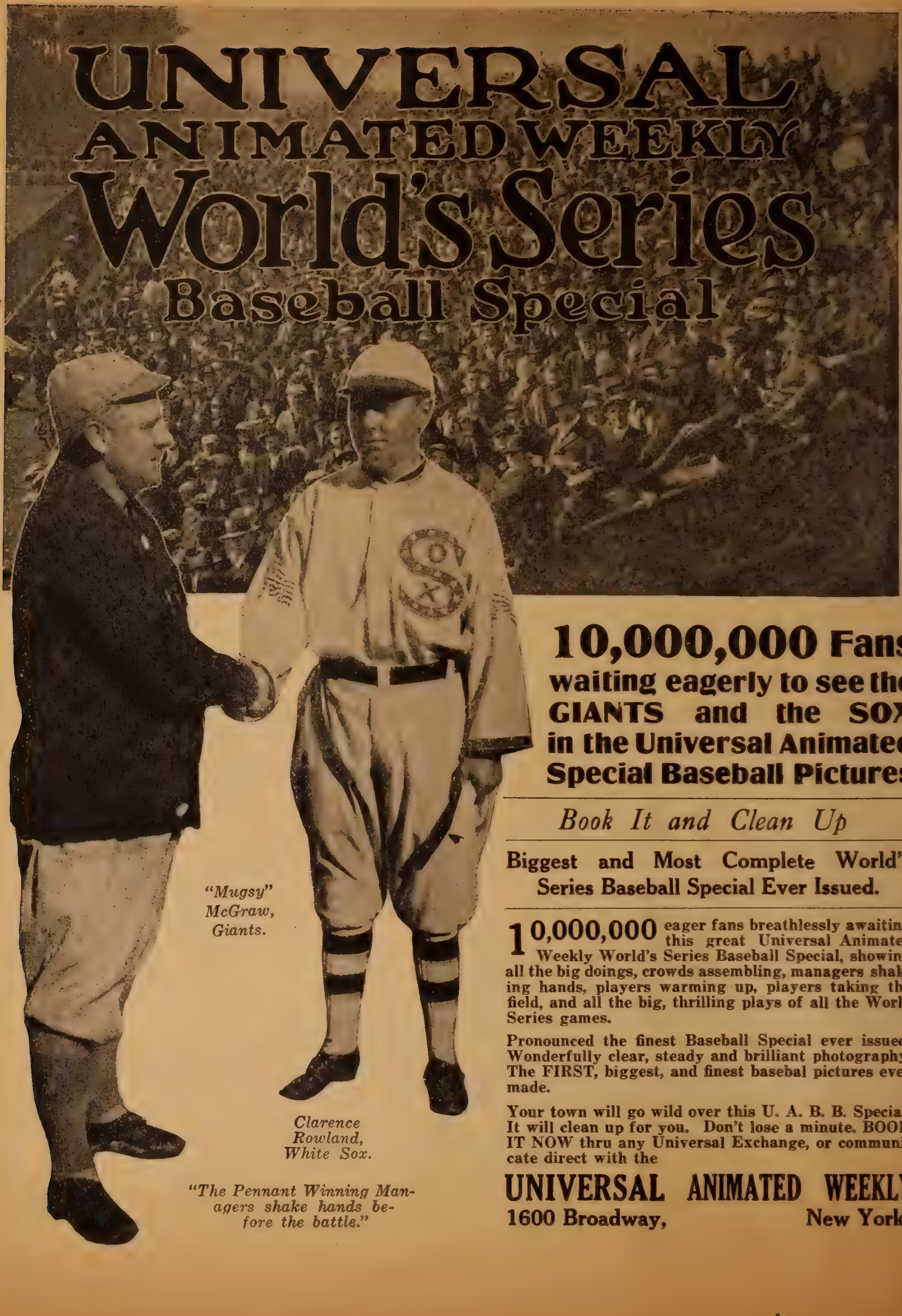
Baseball Special



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Clarence Rowland, White Sox.

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UNIVERSAL ANIMATED WEEKLY
1600 Broadway, New York.

The MOVING PICTURE WEEKLY

Vol. 5. OCTOBER 20, 1917. No. 10.

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.
Published Weekly by the

Moving Picture Weekly Pub. Co., Inc.

Editorial Offices 1600 Broadway, N. Y.
Publication Offices 409 Pearl St., N. Y.

PAUL GULICK — Editor
M. WINKLER — Music Editor
PETER PEPPER — Interviews
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ROBERT S. DOMAN — London Correspondent
BURTON RICE — Paris Artist

Subscription Price, $3.00 a year; Foreign, $3.50; Single Copies, 10c.

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Universal Animated Weekly No. 93

is a baseball special, and any exhibitor who wants to be up-to-date should show that Weekly. Universal Current Events No. 23 also has a lot of baseball in it and has also tremendously interesting war views taken under unusually favorable conditions.

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HERBERT
IN "The MAN

BLUEBIRD PHOTOPLAY.
By WALDEMAR YOUNG.

(*Copyright* 1917, *Bluebird Photoplays Inc.*)

"YOU look lovely to-night, dear," whispers John Mull in the ear of his sweetheart, Bess.

"Thank you," she answers. "If I were not afraid of making you conceited, I'd tell you what I think of your looks this evening.

John Mull, reporter on the staff of Steadman's Chronicle, is in love with Steadman's ward, Bess Miller. His rival for her affection is Burton Grange, son of the district attorney. In the line of duty Mull collects material which aids Steadman, in collusion with Police Inspector Finch, to forward a grafting scheme that is later exposed. Mull is made "the goat" by Steadman and Finch, and is sent to prison by District Attorney Grange on a long-term sentence.

Steadman keeps in his safe the real evidence in the case, thus holding a club over the head of Inspector Finch for future emergencies. Mull bides his time, and finally takes advantage of his very first opportunity to escape. On the day that Mull makes his getaway from prison, Burton Grange has asked Steadman's consent to marry Bess Miller, and has been brusquely rebuffed. The sweethearts determine to elope that very night.

John Mull makes his way from prison to his own home, where his mother assists him to clothe himself, and when he leaves the house he takes with him an automatic pistol. Going straight to Steadman's home, Mull is discovered while trying to approach the house. A policeman on guard shoots from Mull's hand the pistol he is about to use, and Mull gets away.

In this hour Steadman is alone in his study. Burton Grange arrives in fulfillment of his plans to elope with Bess. When Steadman hears a noise in the reception room he runs from his library and engages Grange in a struggle. In the fight Grange knocks Steadman out, and drags him into the library. Despite his belief that he has murdered Steadman, the young man proceeds with his plan to elope with the girl.

When officers arrive to investigate the alarm the policeman on guard has turned in, following his shot at John Mull, the one in charge is Inspector Finch. The discovery is made that Steadman is dead, and from a link of a watch chain, coupled with other discovered evidence, Burton Grange is associated with the crime.

The railroad ticket agent discloses the destination of the eloping pair, and Grange is arrested as they alight at a station not far away. After a series of minor adventures, Grange is

RAWLINSON
TRAP"

brought into Steadman's library and put through "the third degree" by Inspector Finch. The young man confesses that he struck Steadman, and hauled his body to the spot where it was discovered.

Flushed with success, Inspector Finch hurries home, secretly conveying with him a tin box containing the evidence Steadman has always held over his head. On the night of the murder Steadman had brought this box to his home and was examining its contents when young Grange arrived. While Finch is eagerly scanning the evidence Steadman has held against him, John Mull quietly breaks his way into the Finch home, gets the drop on the inspector and appropriates the tell-tale box and contents.

CAST.

John Mull	Herbert Rawlinson
Mrs. Mull	Ruby La Fayette
Bess Miller	Sally Starr
Burton Grange	Jack Nelson
R. H. Steadman	Marc Fenton
Inspector Finch	Frank MacQuarrie

Produced by Elmer Clifton.

Mull handcuffs Finch to his own arm, takes along the tin box (after hastily examining its contents) and drags Finch to the Steadman home, where the crime is still being investigated by the district attorney.

Mull then and there reaps vengeance for his humiliation and for his term in prison. Piecing together his facts, Mull puts Inspector Finch through one of his own "third degree" ordeals, and, with the district attorney standing by to help along, a confession is wrung from Finch that he killed Steadman himself.

MORE ABOUT "THE MAN TRAP."

"THE MAN TRAP," sensational "crook" play, will provide interesting entertainment, with Herbert Rawlinson as the star. A newspaper reporter is sent to prison on a "frame-up." On the day he escapes, one of the men who caused his disgrace is murdered. The other party to the "frame-up" is an inspector of police, who has deserved punishment for his crookedness, but escaped his just deserts when the newspaper man was imprisoned. How the crime of murder was fixed upon the guilty one forms an engaging story, illustrated in Bluebird's most attractive style.

"THE MAN TRAP" was a long time in catching its proper victim, but the crime of murder was fixed upon the guilty in most ingenious manner.

Daughter of Holland in Bluebird Photoplays

Rawlinson teaches his leading lady to dance.

RISING from the obscurity of an extra girl to the prominence of playing leading roles in feature photoplays, pretty Sally Starr of the Bluebird forces has finished her first picture, under the direction of Elmer Clifton, and will appear as Herbert Rawlinson's leading lady in "The Man Trap."

She had played a small part in Director Clifton's preceding picture, "It's Up to You," and he felt that she could do bigger things were she given the opportunity. In "The Man-Trap," a girl of a certain type was required for a particular part—one of secondary importance—and Clifton decided to see what Miss Starr could do with the role.

As is customary in placing people of unknown ability in productions, several of the most dramatic scenes in which her talent, if she were blessed with it, would be displayed, were staged first to ascertain whether she would prove equal to the part. Not only did she get the position, but Director Clifton was so well pleased with her work that the role was enlarged to elevate it to the "featured" class.

Miss Starr has not been in America very long. She is a daughter of Holland, and changed her unpronounceable Dutch name to Starr when she commenced her motion picture work. She has had considerable difficulty in mastering our language, although she speaks very good English now. Her face and gestures are unusually expressive, and Director Clifton attributes this to the trouble she had in learning English upon her arrival in this country, when she could make herself better understood with her eyes and hands than with her tongue.

Outside of her work at the studios and in addition to her English studies, she puts in several hours every day in learning to ride, swim and dance proficiently so that she will possess all the accomplishments required of a photoplay star. Rawlinson, who is an exceptionally fine dancer, is teaching her the latest ballroom steps.

"Screen work is fascinating," says Sally Starr, "and I know I am fortunate in my association with Mr. Rawlinson and Mr. Clifton at the beginning of my career. They have both been so kind in putting up with my experience that I should remember 'The Man Trap,' with pleasure."

Ruby La Fayette Scores Again as Rawley's Mother

A LITTLE old lady recently visited Bluebird's Pacific Coast Studios with her daughter to see motion pictures made. She spent the morning watching the action before the camera, and remained for luncheon at the cafe. Director Rupert Julian, who was then preparing to produce a new feature, was lunching at the same time. When his glance fell upon the old lady he said: "There is 'my mother'! She's just the type I have been looking for."

Mr. Julian readily obtained an introduction, and it was disclosed that the little old lady was none other than Ruby La Fayette, who since the late Sixties had been an actress upon the legitimate stage, heading her own company until twelve years ago, when she and her husband, Major J. P. Curran, also an actor and veteran of the Civil War, settled in Lampasas, Texas.

Julian's play is entitled "Mother o' Mine," and the elderly actress was asked if she could play the part. She replied she could and she could not, explaining that she had merely come to Los Angeles to visit her daughter, and that on the following evening she was to return to Texas, as her husband had been expecting her and her berth and ticket had been purchased.

She said she had never worked in pictures, but had she known it, nothing would have pleased her more than the opportunity to perpetuate her art upon the screen in a Bluebird photoplay. Various suggestions were offered and finally the actress (who was the original Joyce with Lucille Western in "East Lynne") arranged that she could make the trip to Texas and rearrange her affairs so that she might return to the Bluebird studios and become a permanent member of the stock forces.

She admitted that although she had played with such eminent actors as Booth, Barrett and McCullough, she had never before appeared before the motion picture camera. Now she says she is starting her career all over again at the age of seventy-three years, and as a great-grandmother she proposes to be a motion picture star, and that her husband plans to join her as soon as he closes his engagement in Texas.

Ruby La Fayette commenced her stage career as an ingenue in a Cincinnati stock company under the management of the famous Barney McCauley, and later she played in stock with R. E. Miles, well known a generation ago as a producer. She is full of reminiscences of the stage, and she delights in telling the younger actresses at the Bluebird studios of her experiences when stars travelled alone from town to town to head the local stock companies for productions.

Miss La Fayette's success in "Mother o' Mine" is now moving picture history. She played the role without make-up, presenting an artistic performance that won her immediate recognition as one of the screen's greatest "old ladies." When Director Elmer Clifton was preparing for "The Man-Trap," the new Bluebird photoplay, and found that there was a mother role to be played, he straightway secured Miss La Fayette to enact the mother of Herbert Rawlinson, star of "The Man-Trap," and thus she comes again to the screen in an ideal role.

"DANGER AHEAD"

Bison Two-Reel Railroad Drama.

By L. CAULFIELD.

I HEARD to-day that Ralph Lasher has a good chance of promotion," says Neal to his daughter.

"Oh, dad, did you really?" cries Lucille, delighted.

Lucille Neal is a natural railroader. Her father is the agent at the little station of Valley Junction. The girl has many admirers, among whom is Big Tom Covington, the conductor on the local freight. Tom is a bully and has frightened many a timid man away with his overbearing manner, but he can't scare Ralph Lasher, the youngest engineman on the division, who, with a model record, has a chance of being assigned the next opening on the passenger run. Ralph and Lucille became engaged and the marriage is to take place as soon as he is given a better run.

One day Ralph backs over a derailer and the engine is thrown off the track; a fast passenger train is delayed. Ralph is called on the carpet, but insists that he followed signals from the brakeman. The brakeman swears he had not given signals and the conductor and his crew stand by him. Ralph is given a reprimand. Lucille is sure Ralph was not to blame.

The engineer on the Limited is forced to lay off because of eye trouble and Ralph is given the run. This makes Tom furious. A friendly operator tells Lucille that her sweetheart is on the Limited and will come through Valley Junction that day.

When Tom's train starts that evening he is told to look out for the Limited in charge of Ralph. Tom discovers that an oil car is leaking directly over the rail. He sees a chance to hurt Ralph when he hits the slippery rails. Tom is almost caught in his own trap, however, for they stop on the hill where they have to double to the next siding. The engine sets out with the first part of the train, the rear end is standing on the track which has been smeared with the oil. Tom and the brakeman apply the brakes, which refuse to hold, and they jump from the cars, which start down the hill.

Lucille, riding in her car, sees the runaway cars coming at a terrific rate. She can't reach the switch to derail them, so determines to pursue them trying to stop them. She flies after them and makes a desperate leap from the motor car. She applies the brakes.

The Limited speeds along. Lucille has let the runaway cars into a siding and has cleared the main line. Lucille is rewarded by having Ralph given a passenger run and Tom is discharged for carelessness.

CAST.

Lucille	Helen Gibson
Ralph	M. K. Wilson
Tom	O. C. Jackson
Lucille's Father	J. Johnson

Produced by J. D. Davis.

"A Bad Little Good Man"

JOKER COMEDY.
By KING VIDOR.

CAST.

Idaho Ida	Mattie Commont
Texas Tommy	Henry Murdock
Montana Joe	Edwin Baker

PEACEFUL GULCH! Gee that listens good to me," says Texas Tommy, making his way on his own tootsies all the way from Chicago to California.

"Maybe they'll have an extra room that ain't working in the hotel, and maybe I can find the back entrance to it without attracting too much attention."

He enters the dance hall, but it is a farewell to his hopes of peace. A rough-house, worthy of the Loop itself, is on, and poor Texas Tommy, as the newest arrival, finds himself a living bone of contention. Things look bad for Tommy, when—Bing! A large and loving lady throws herself upon him, clasping him in her arms.

"Let him alone, I tell you! He's going to be mine, and I'll protect his dear bald head to the last cartridge in my belt!"

"Aw, he's a good little man."

Idaho Ida bore the reputation of being a woman of her word. Also her gun was man-sized, and trained to obey her lightest wish. Also she has a double cartridge belt that went all round her, and was crammed full of wicked bullets. It was such a long way round her that she had nearly enough ammunition on hand to start an offensive single-handed. So they respected her wishes—all but Montana Joe.

Joe decides to steal the fickle charmer, and engages two Mexican lariat throwers for the purpose. When they make known their sinister intention, Texas Tommy suddenly loses his faith in womankind, and crying "Safety first!" he dives through a window. Mounted on their trusty steeds, the villains rope Ida and attempt to drag her to them. But not in vain had she been called the terror of Peaceful Gulch. Exerting her strength, she dragged the villains from their horses, and might have gotten away with it if Joe had not basely attacked her from the rear.

Tommy took refuge in a deserted cabin, and to this remote spot Joe now bore his kicking prize. The Mexicans were sent headlong for a minister. But the noble Tommy saw his chance. Rising in his might, he smote the Montana one a swinging blow. The tenth count found the villain still cold. Ida fell into the arms of her rescuer just as the minister providentially arrived.

"I QUIT"----Joker Comedy *Written by Tom Gibson*

CAST.

Lizzie Spinach	Gale Henry
"Roadworn" Richard	William Franey
Francois the Chef	Milburn Moranti

Produced by Allen Curtis.

EEF you do not say I lof you, Francois, I queet!" cries the temperamental chef.

"Oh, Francois, of course I love you, but do hurry and serve the customers!" responds the harassed proprietor of the Eatalot Cafe.

Down in the cellar, Lizzie Spinach, the proprietor, runs a small bakery. She goes down cellar to see after the baker. She slips and in the effort to save her, the baker imprints his floury hands on her back. When she enters the kitchen the chef sees this.

"I queet! I queet!" he cries, tearing off his cap and apron and rushing out through the cafe.

The waiters seize this opportunity to demand double wages.

"Double or quits!" they ultimate, but Lizzie won't stand for it. They also tear off their badges of office, and the place begins to look like evacuated territory. Lizzie makes a noble effort to fill the breach, but it is too much for her, and she sinks exhausted and despairing on the empty cash register.

"Every one else has quit," says Lizzie. "Need you in my business. Come."

Roadworn Richard is always hungry. He passes the Eatalot and gazes longingly into the window. Lizzie catches sight of him, and thinks him sent from heaven.

"Come on in—you can eat all you want, and I'll pay you anything you like if you can cook to suit my customers," she tells him.

Richard likes the proposition, and he is always willing to try anything once. But as a cook he is a fiasco. Nothing daunted, Lizzie tries him as a waiter. Alas! he is worse if possible.

Outside, the waiters, cook and baker have formed themselves into a strikebreakers' union. They soon discover the presence of Richard. With cries of "Scab!" they determine to get him. Assuming disguises, they enter the Eatalot. But Richard now finds something that he can do, which is to give them a Class A trimming. Lizzie, however, takes a hand. Taking advantage of their discomforture, she offers them their old jobs back. They accept on condition that Richard shall be turned over to them. His cooking has made her willing to agree to anything. They rush the roadworn one, and throw him out in the alley.

Exclaiming "I quit!" he runs out of the picture.

JAP PHOTOPLAYERS CLUB.

THE Japanese Photoplayers Club of Los Angeles was formed a few nights ago by natives of the land of Nippon who are members of that local film colony. Frank Tokanaga of the Universal Company, who is in "The Mystery Ship," was one of the leaders of the movement to organize the club.

"THE MYSTERIOUS IRON RING"

Gold Seal Three-Reel Diplomatic Agent Drama
By JEANETTE BENEDICT
Produced by Jack Wells.

Featuring KINGSLEY BENEDICT

CAST.

Harrison Craig	Kingsley Benedict	Countess Irma	Betty Schade
H. I. J.	Harry Schumm	The Valet	Frank Tokanaga

"Mr. Craig has requested you to accompany him," said the Senator.

"Are you H. I. J?" asked the girl.

TAKE that for your meddling interference!" *That* is a dagger stab, and Craig, the secret agent of the Department of State, and the most trusted man in the service, has just time to throw up his arm and knock the knife from the hand of his assailant. The stranger succeeds in rushing from the room.

"Now, which one of my numerous enemies can have followed me to Washington?" muses Craig, looking at the small black mask which is all that remains in his hand.

The State Department is deeply concerned over the strange disappearance of important defense plans to a great Eastern harbor and the information that the most dangerous diplomatic criminal in Europe has eluded their men and has landed safely in this country. He is known as H. I. J. Craig is sent for, is told that the plans were last seen in the possession of Senator Lake of the Foreign Relations Committee.

At the same time, H. I. J. is holding a conference with his men in an underground cellar, where he receives a note from the Countess saying that if H I. J. will register at the Marbourgh Hotel by 11 o'clock tonight, a package will be delivered to him in his room.

At the Marbourgh Hotel, Craig registers as H. I. J. and goes to room 309. He learns from his valet that the Countess Irma Hardenbergh still has the papers. The Countess is now at the hotel with Senator Lake and his wife. While in his room, the Countess comes to see Craig and gives him the plans, after asking him if he is H. I. J. Then Craig orders the valet to detain a man who will soon come to the room, and joins Senator Lake in the dining room before the Countess arrives there. Showing the Senator his official card, Craig tells the Senator that he will leave the plans under his napkin.

H. I. J. sends a note to the Countess telling her to come to room 318, and is shown to his room. The Countess soon learns of her mistake. H. I. J. now enters Craig's room to search for the plans. The valet slips into the room and holds H. I. J. up, but the latter wrests the revolver from his hand and stabs the young fellow, then escapes down the fire-escape, as Craig, startled by the accidental discharge of the gun, enters the room.

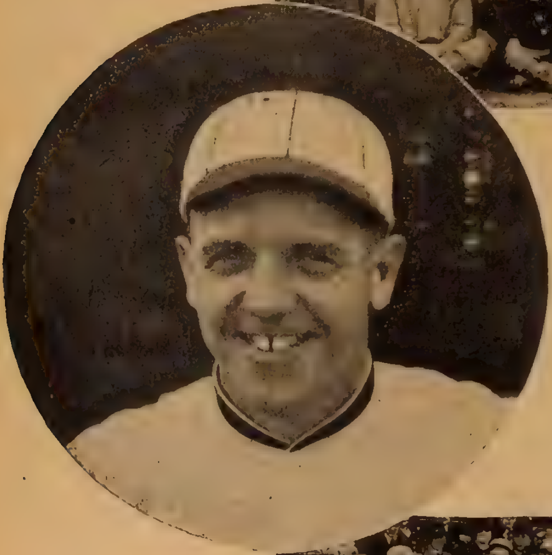
As Senator Lake, his wife and the Countess are about to drive away in a taxi, Craig insists that the Countess accompany him on a short ride. They stop at Fort McPherson, where she is forced to accept the hospitality of the United States until the end of the war.

Craig has extracted a card from the Countess' purse unbeknown to her and now reads on it, "The Door With The Iron Ring." He finds his way to the cellar, where H. I. J. is waiting, alone, for his coming. Craig pulls the iron ring and a bell resounds within the cellar. Craig has ordered some of his men to come to the cellar in twenty minutes. H. I. J. pulls the door open suddenly and Craig falls into the cellar. H. I. J. covers him with his revolver and demands the plans; he is furious when he learns that Craig did not bring them with him. As H. I. J. leans on a table with the gun in his hand, Craig quickly pulls the table apart and H. I. J.'s hand and arm drop into the opening and are held there when Craig jams the sides together. Craig's men now arrive and take H. I. J. prisoner.

UNIVERSAL ANIMATED WEEKLY NO 93.

Both the Animated and Current Events are Baseball mad this week.

Here are the members of the Giants who will share in the money.



On the left—the great Chicotte who didn't look so great after Wednesday's game.

On the right—Rowland and John McGrath discuss ground rules.

UNIVERSAL CURRENT EVENTS NO 23.

THE opening of the Giants-White Sox battles in New York. The closing did not look like this at all. Everybody knows now that the White Sox won.

UNIVERSAL CURRENT EVENTS, No. 23.

United States Marines On Gridiron Down University of California.—Boys from Mare Island Navy Yard, awaiting orders for France, pile up one-sided score of 26 to 0.—*San Francisco, Cal.*

Women's Liberty Loan Bank Opened As Aid In Drive For Buyers.—Miniature replica of sub-treasury graces Madison Square in heart of world's greatest city.—*New York City.*

Famous Cavalry Unit Leaves For South On First Leg of "Big Trip."—

Here They Are With Steel Helmets and Steel Hearts—At the Front—Eager and Ready!—American fighters in France are reviewed by France's rulers and fighters, who, with Pershing see the kind of men Americans are.—*American Camp—Somewhere-in-France.*

Sub-Titles.—President Poincare, General Pershing, Marshal Joffre, War Minister Briand and other notables inspect our fighters. Humanity's four aces! Petain, Pershing, Poincaire and Briand give our boys the critical "Once Over" and find them THERE! "OLD GLORY!"

Two Ambassadors!—Von Bernstoff, whose cunning, crafty plotting against a friendly nation, makes it imperative that America and her Allies crush *completely* and *forever* the Prussian government, that the world may be safe for democracy!

Sub-Titles.—Gerard, who, while representing *US* in Berlin, *WAS* an ambassador and came back to us *CLEAN!* Gerard at the Presidio, San Francisco, Cal. "The *one* thing for you to do is to stamp out the 'Traitor Influence' in America." (Speaking of Germans in America). "We should do everything to assist them. If they refuse that assistance we should rope them up with knots and ship them back to Germany!"

Giants Win Third and Fourth Games of Series.—After yielding two-game lead to White Sox they come back fighting and effect a tie.—*Polo Grounds, New York City.*

Sub-Titles.—National Baseball Commission. The Press Box. Here we have the greatest collection of sport writers in captivity. The eyes of the world. Song carpenters display their wares. McGraw, Rowland and the "umps." Manager Rowland was supported by a huge crowd. Mayor Mitchel arrives for third game and tosses starting ball. Kauff gets two bases on Collins' error. Fletcher out at first. Robertson's three-sacker. "Rube" Benton, conqueror of Cicotte. And in the Fouth game Schupp blanks the White Sox, 5 to 0. Benny Kauff, Home Run King. Kauff's first homer. Fletcher singles. Robertson's bunt advances Fletcher. Holke bunts.

(*Continued on the last column*)

ANIMATED WEEKLY, NO. 93.

In Death Grapple For World Supremacy.—Giants and White Sox make baseball history in desperate battles of World's Series.—*Chicago, Ill.*

Sub-Titles.—250,000 fans were ready to pay—*but* only (!) 32,000 were admitted—receipts each game, $73,153. Awaiting the starting signal. Managers McGraw, Rowland and the umpires arrange ground rules. Felsch—maker of that deadly home run. Cicotte—Chicago's pitching idol. Jackson—no "catch" seems hard or impossible for him. Sallee—great pitcher—but played in hard luck. First hit of Series—Burns' single. Get 2nd and 3rd on wild throw. Caught off first. Sallee's wallop scores Giants' first run. A speedy double play. Robertson lines for two sacks. Felsch's fatal home run. First game—Chicago 2, New York 1. In the 2nd game Burns again gets the first hit. Robertson singles. Holke singles. McCarthy's two-bagger scores Robertson and Holke. Mc-Carty out of game after collision with Liebold at home plote. And the White Sox stacked up runs. Second game—Chicago 7, New York 2.

Permanent Memorial Marks Birthplace of Martyr-President.—Dedicated by William Howard Taft, speaking for a nation that loved and honored William McKinley.—*Niles, Ohio.*

Sub-Titles.—The McKinley Club of Canton, A., (Famous "Silk Stockings") arrives for dedication. Ex-president Taft thrills crowd with tributes to a great man. Miss Helen McKinley, martyr's sister, unveils massive statue of finest George marble. Happy in the memories of barefooted days together, Joe Fisher, only surviving boyhood chum of "Billy" McKinley, refuses to "grow up."

Famous Swimmer Hangs Up New American Record.—Miss Dorothy Burns defeates Miss Claire Galligan in 220 yd. swim in 2 min., 1 4/5 secs. —*Sutro Baths, San Francisco, Cal.*

Sub-Titles.—Under the tape for a record. Miss Burns and Miss Galligan.

Swiss Mission Leaves Its Capitol For Visit To America.—President Schulthess of the Swiss Confederation, at the Palais Federal, bids them "Bon Voyage" and "Success".—*Berne, Switzerland.*

Boys In France, the Ladies Remember You!—Navy League makes and ships "Good Cheer Bags" so fighters' Christmas will be happy.—*Norfolk, Va.*

"Many Brave Hearts Can Sleep On the Deep—So, Beware, Kaiser Bill, Beware!"—Life-saving mattress takes much from terror of ocean travel caused by sneaking sea-wolves.—*San Francisco, Cal.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

NOTICE TO THE TRADE.

The following productions have been started at Universal City. The titles have been looked up at Washington and enjoy priority over any other similar titles:

VAMPING THE VAMP
CHECKING UP HUBBY
THE SHAME OF THE BULLCON
NORTHERN LIGHTS AND BLIGHTS
THE MILKY WAY
THE KEEPER OF HELL GATE
A SAGE BRUSH REFORM
THE FRUSTRATED HOLD-UP
IN THE GUISE OF A MALE

UNIVERSAL CURRENT EVENTS.

(*Continued from the first column*)

Bases full. Rariden hits into a double-play. Schupp's single scores Robertson. Holke nailed. Rariden out on first, Fletcher scoring. Kauff scores Herzog with his second home run in the game.

CARTOONS
from the
World's Greatest Newspapers
"ARMS AND THE WOMEN."
from the
Petrograd Novy Satirikon.
"BARRAGE FIRE."
By Brewerton in
The *Atlanta Journal.*
"COME OUT OF THAT."
By Donahey in
The *Cleveland Plain Dealer.*

UNIVERSAL SCREEN MAGAZINE

Issue No. 43.

"Safety First" applied to automobiles is the first subject of the Screen Magazine, Issue No. 43. There are 400,000 cars in New York State alone, running all the way from the flivver to the most luxuriously appointed limousine. A third of these is in New York City, and the problem of preventing accidents is a great one. Many interesting views of the men who try to do so and the best methods employed are shown.

New inventions are represented by views of the new giant transformer, which develops enormous power from a small voltage. "Sports" appear in the form of riding lessons as they are conducted in Central Park, New York.

An interesting number shows carrier pigeons, which are still used as an important factor of the signal service of every army. We see 3,000 of them arrive, transported by rail from their native city, for a race homeward of fifty-seven miles to test the staying quality of each bird.

A vaudeville bit, presenting Wood's troop of trained dogs, concludes the reel.

"EVEN AS HIM AND HER"

L-Ko 2-Reel Komedy

Directed by
Phil Dunham.

Supervised by
J. G. Blystone.

(*Copyright* 1917, *L-Ko Motion Picture Kompany.*)

AND so they eloped and were married — even as you and I. And that was the beginning of all the trouble. The new Mrs. Snookums telephones her parents, Mr. and Mrs. Lampem, and Ma says:

"Lucille has just married a man we have never seen. Isn't it scandalous?"

To which Pa answers: "Well, you did the same thing and you didn't pick such a lemon." That is the start of a quarrel.

The bride soon finds evidences that her hubby has had a lovely time before his marriage. She resolves to flirt, too, since that is his taste, and she tries it on the butler, and then goes to the park.

Out in the park, Mr. and Mrs. Spifflegoofer are also having a spat, during which Mr. S. absorbs the family roll. Mrs. Lampem strolls by, and Phil Spiffgoofer follows her; she appeals to the bridegroom, Bill, who also happens to be in the park, and Bill punches Phil. Pa Lampem also seeks the fresh air, and meets Mrs. Phil, with whom he starts a flirtation. Lucille joins the party, and starts flirting with a strange man, who turns out to be a detective. He threatens and she flees, scared of cops from that moment on.

In the meantime Pa Lampem has taken Mrs. Spifflegoofer to a cafe for some refreshment, and Bill has done the same with Mrs. Lampem. Phil and Lucille find themselves on the same bench in the park, and make eyes at each other. He invites her to the same cafe. When the three couples, all matched up wrong, meet in the same place, there is a general rush for cover. Ma gets under one table, Bill under another, Pa under a third, and Mrs. Spifflegoofer under a fourth. The detective comes crawling in, seeking evidence, and Phil dives under a fifth table. They shift, and meet each other, and there are general introductions all round.

CAST.

Mr. Snookums	Bill Bevan
Mrs. Snookums	Lucille Hutton
Mr. Lampem	Fred Starr
Mrs. Lampem	Fay Holderness
Jeremiah Spifflegoofer	Phil Dunham
Mrs. Spifflegoofer	Peggy Prevost
Gluck McGlook	Porter Strong

CENTURY GOSSIP.

ALICE HOWELL, the human and animated dynamic comedienne and general joy dispenser of the now famous Century Comedies, after a two weeks' vacation of fishing, hunting and romping through the beautiful California mountains, has unpacked her make-up box, opened her joke book, and settled down to funmaking again. Alice brought back with her the limit catch of mountain trout, one full-sized deer that she shot herself, and above all, lots of pep—in fact, so much pep that Director General Blystone is surely having his hands full in trying to hold her down. Miss Howell came back just chuck-full and brimming over with that stuff that has made these Century Comedies so popular.

Granville Makes a Present

Granville presenting a revolver handle of walrus ivory to Larry Peyton while Hoot Gigson looks on enviously.

HERE is a presentation scene from Universal City It happened during the making of "The Red Ace," Jacques Jaccard's humming serial, and the principal performers in the ceremony were Larry Peyton, who plays the hero Constable Wonthrop, and Fred Leroy Granville, the cameraman—beg his pardon, cinematographer. Granville has been a whole lot of things besides chief cameraman for Jacques Jaccard. He was a member of the famous Stefanson rescue expedition, and during that trip he killed a huge walrus on the coast of Wrangle Island, preserving the tusks as a souvenir. He brought them to Universal City with him, and Noble Johnson (who plays the Indian, Little Bear, in the searial) as soon as he saw them was seized with a desire to carve them into something. Johnson has unusual skill in such matters, so Granville gave him the ivory and told him to do his worst with it. The result was a unique revolver handle, which Granville then presented to Peyton, as we seen in the picture. Larry is using it all through the picture, and if you look closely you may catch a glimpse of it. Johnson is now making a number of carved finger rings from the ivory, and probably every member of "The Red Ace" company is hoping to become the possessor of them.

Granville, you know, is a famous person. He is declared, by those who have the inside dope, to be the original "Gabby Tozier," the cameraman of Charles Van Loan's "Mammoth studio" stories, in the Saturday Evening Post. In that series, he is known as "the shooter of thrills," and he pretty nearly succumbed in the act of living up to his reputation, on day towards the beginning of the making of the present serial. He captured a rattlesnake while on location with the company, and decided to write a little scenario around the reptile, and put it through its paces. The snake was not at all pleased to be raised to stardom, and retaliated in the only way in its power. Granville was bitten in his right arm, which is to a cameraman what his "salary wing" is to a pitcher. He was rushed to the hospital where the wound was cauterized and dressed, but the doctors feared that amputation might be necessary. However, his arm was saved, and to-day he is none the worse for his experience.

In the picture Hoot Gibson, one of the well-known cowboys of the picture city, looks on enviously. Hoot has just been drafted into Uncle Sam's army, and he probably is thinking that he could make a tremendous hit "over there" with that revolver handle.

L.-KO Notes

Eva Novak dainty L-Ko Ingenue.

ONE of the high spots in the L-Ko line-up is Miss Eva Novak, who is sitting here in the bathing-suit with which she won first prize at one of the California beach resorts this summer. Miss Novak had a large field against her, but she carried off the highest honors with little or no effort. There were many reasons for this, and the majority of them are plainly to be seen in the cut. Miss Novak's suit was a black and white creation, which was very becoming to her blonde beauty. The last L-Ko in which she appeared was "Vamping Reuben's Millions," in which she wore the equally becoming costume of a jockey. Here's hoping that there may be a beach comedy for her soon, in which she will have an opportunity to show us her winning suit to the best advantage.

The L-Ko lot was the scene of many hand graspings and heartfelt farewells as Noel Smith bid the members of the L-Ko family a good-by. He left for the training camp, where the youths of the nation are being converted into hardened soldiers for service in France. With Noel goes the best wishes and friendly encouragement of his co-workers and the hopes that he will return in good health and high honors.

Director Vin Moore has started production on another L-Ko funset, the locale of which is centered in a Pacific Island. A complete Hawaiian village set has been erected for this picture, and rollicking Mert Sterling, the comeddienne of this company, besides being ably assisted by tall, lanky Al Forbes, has in her company ten real and original dyed-in-the-wool Hawaiian Hula Hula dancers.

Director Archie Mayo who is also in the draft and is expecting a call any moment, has been walking the floor day and night for the last two weeks. No, he has not had a toothache, he is only making a comedy in Dr. D. I. Perr's nursery and the babies are causing him to lose much sleep. Their capers as actors and actresses are sure to amuse the public when this film is presented. The title is "Gee! What a Mix-up," and has Eddie Barry, Gladys Varden, Charles Lakin, Bruce Randall and Eve Southern in the cast.

Steele Heffern.

Winthrop discovers the secret door used by the foreign spies.

THE THIRD EPISODE OF "The RED ACE" SERIAL WITH MARIE WALCAMP

"THE LEAP FOR LIBERTY."

Written and Produced by
JACQUES JACCARD.

CAST.

Virginia Dixon	Marie Walcamp
Sergeant Winthrop	Larry Peyton
Doctor Hirtzman	Harry Archer
Patrick Kelly	Bobby Mack
Steele Heffern	Charles Brindley
Red Fawn	Yvette Mitchell
Little Bear	Noble Johnson
Pierre Fouchard	L. M. Wells
"Dutch" Kate	Miriam Shelby

YOU go where we say. You talk—you get killed."

"But what do you want me to do?" demands the girl.

"The Phantom" has carried Virginia for some distance through the trees, and then dropped her. As she stands horror-stricken, gazing at the gibbering animal, two sinister-looking half-breeds spring from the underbrush and seize her. They carry her to a canoe in which they paddle swiftly to the opposite lake shore, where they force her along a trail. Then they give her a shove which brings her before a hollow tree, rotted and broken away, thus making a sort of natural mask for a human face. A mouth and two sinister eyes appear in the opening of the tree and glare at Virginia; she hears a voice telling her that before her brother died, he left directions for finding the hiding place of some five hundred ounces of platinum in a certain ring. The voice demands to know where that ring is and when Virginia insists that she doesn't know what he means, the voice asks her if the secret is more valuable than her life. Just then "The Phantom" again appears and while the men are staring at it, Virginia dashes away pursued by the two half-breeds. She comes to a rocky point, fifty feet above the water and, seeing the men close upon her, she throws herself head over heels into the lake, her hands still tied.

While Winthrop is eating at the Inn, he watches Steele Heffern nervously talking with Fouchard. Then the men notice Winthrop and Steele tells Fouchard that the stranger is getting on his nerves. When Winthrop is buying some tobacco, Steele asks him to have a drink. They talk, each suspicious of the other. While they are playing a quiet game of cards, "Dutch" Kate beckons Steele, who joins her, and they talk excitedly. Winthrop seems to hear their words, for he rushes to get his horse and is about to leave the Inn when Kelly rides in and tells him of Virginia's disappearance. The two men start out together.

Meantime, Virginia has managed to untie her hands and has climbed onto the rocks of a nearby island toward which her pursuers start in the canoe. As the canoe draws up to the island, Virginia pushes a big rock toward it; the canoe is upset and the men have to bring it to shore and dump the water. Virginia reaches the other side of the island and again dives into the lake. She is swimming hard, followed by the men in the canoe, when Little Bear accidentally sees them. The men are rapidly overtaking Virginia and Little Bear seeing this, begins to fire at the men, who, the bullets sputtering around them, lose interest in the chase and retreat. One bullet hits perilously near Virginia and the next moment she throws up her hands and disappears under the water.

BLUEBIRD BILL POSTING CO.
Start a BLUEBIRD DAY in your House

The War Tax and the Moving Picture Industry

Written Especially for
THE MOVING PICTURE WEEKLY
By
A. ALVIN FLEISCHER, B. C. S.
U. S. Deputy Collector of Internal Revenue.

THE moving picture industry is one of the industries most severely affected by the enactment of the War Tax Law, because there is a tri-fold tax imposed, namely the tax on unexposed films, on positive films and the tax on admissions.

It affects producers, manufacturers and importers of the raw film, manufacturers producing exposed films and exhibitors. The tax on unexposed moving picture films is ¼ of a cent, the tax on exposed moving picture films containing picture ready for projection ½ of a cent, per linear foot. The law provides for the method of administration in Section 601 of the Act, which reads in part as follows:

> "Each manufacturer, producer, or importer of any of the articles enumerated in Section 600 shall make monthly returns under oath in duplicate and pay the taxes imposed on such articles by this title to the Collector of Internal Revenue for the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury may by regulations prescribe."

Pursuant to the law, collectors of internal revenue will furnish to manufacturers duplicate sheets upon which they will have to show the number of linear feet of unexposed or exposed films they have manufactured during the previous months, whether it is a picture ready for projection or not, and how much unexposed film remains. Opposite the various items the rates of taxes will be stated and the extentions giving the amount of tax on each item are shown. The various items are then added up, giving the total amount of the tax payable.

This sheet is then complete, except that it must be signed by two of the officers of the corporation or the owner, or one of the partners of the business, and they must then appear before a notary public or commissioner of deeds or other officer authorized to administer an oath in the respective jurisdiction and the report, when so completed must be filed in the office of the Collector.

I am informed that one of the large manufacturers expects this tax to cost him between $18,000 and $20,000 per week.

Producers and manufacturers are more or less in a position to make out these tax reports correctly, by reason of the fact that they maintain adequate clerical staffs at all times and are familiar with the making out of papers of this kind. Greater difficulties confront the exhibitor.

As to him, Section 700 of the Law provides for a tax as follows:

> "One cent on each 10 cents or fraction thereof paid for admission, to be paid by the person paying for such admission. One cent for each child under 12 years where an admission charge is made for such child. These taxes are not to be imposed in the case of a place the maximum charge of admission to which is 5 cents."

It would be to no good purpose to quote the law here in full, as the space of this publication is limited. Suffice it to say that under Section 702 of the law every person, corporation or association receiving any payments for such admission "shall collect the amount of the tax imposed by the law from the person making such payments" and shall also collect the same tax if admitting persons free of charge in places where admission is charged, and then he shall make returns and payments of the amounts so collected in virtually the same manner as described above for the making of returns of manufacturers, to wit:

The exhibitor must make monthly returns under oath, in duplicate, and pay the tax so collected and imposed to the collector of Internal Revenue of the District in which his principal office or place of business is located. The returns to be made under this act will contain a list day by day of the number of admissions charged on each of the various amounts of admission, the amount so charged, the amount of tax collected each day, and the total amount of tax collected for the month.

As it will be necessary to keep accurate track of all tickets received from the printer and sold to the public, it can be readily seen that the amount of clerical work to be done in connection with this tax is going to be very large. I believe that the ordinary exhibitor is not able to make out such a return correctly without obtaining expert help. I know from my experience as a Deputy Collector of Internal Revenue that most returns filed heretofore by small business men have been incorrect.

An incorrect return causes great trouble to the man who makes it. He is notified to appear at the office of the collector in order to make such correction as may seem necessary, which causes a loss of time of not less than one-half day. It will therefore pay every exhibitor to avail himself of the services offiered by recognized experts who will for a moderate charge prepare the reports, file them, pay the tax, and in general take care of all the details of this work.

I have heretofore shown that the tax imposed for admissions must be collected from the public. An exhibitor may not charge 10 cents and turn 10 per cent. thereof over to the Government. He must collect 11 cents or he must make his admission price 9 cents. Of course on an admission of 9 cents the patron has to pay 1 cent for tax, thereby making the total tax 10 cents. For each child under 12, 1 cent must be collected whether the admission charged for such child is 5 cents or 50 cents. If the admission is a fraction of 10 cents above 10 cents, for instance if it is 15 cents the tax to be collected is 2 cents, if it is 25 cents the tax is 3 cents, etc.

It goes without saying that this law will also affect exhibitors in regard to their income and War Excess Profit tax and will give no end of trouble in that respect, but as far as these taxes are concerned they are general, and do not specifically apply to this industry.

In conclusion I again must urge the employment of an expert who will see to it that you prepare your returns correctly and save yourselves the trouble of standing in line for hours, or possibly days, at the office of the Collector. A service for taking care of all the tax matters affecting exhibitors and others has been inaugurated by Mr. H. Ely Goldsmith, Certified Public Accountant, 1265 Broadway, New York City, Telephone Madison Square 3073, which service I highly recommend, as I have found Mr. Goldsmith in his dealings with my office to be very conscientious.

BOBBIE DUNN NOW AN L-KO KOMEDIAN.

BOBBIE DUNN, a former featured Keystone comedian, is now working under the L-Ko banner, and at present is busy on a story which at the start shows him in the character of a janitor of a police station, and where eventually, through a series of comedy situations he becomes the chief of police. He has as his main foil Ed. Kennedy. Robert Kerr, formerly associated with Mack Sennett in the production of Keystone comedies, has been secured by the L-Ko Kompany to direct the comedies which will feature Bobbie Dunn, and is already busy on a story.

Ben Wilson as Miles Gaston, Jr.

Duke Worne as Harry Rosell, the villain.

ANNOU
BEN
AND THE PRINCIPA
"THE MYS
THE NEXT UN

W

NEVA G

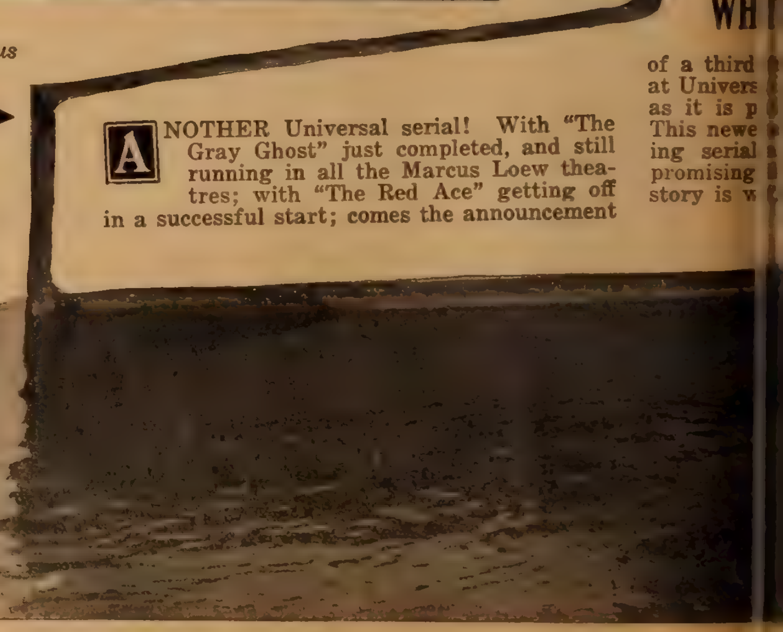
Being Produced

By HARR

Under the Supervisio

A scene from the
Episode of "The
tery Ship," whe
earthquake rocks
Island of Hate.

Nigel de Bruillier as the Mysterious Scientist, and



WH
WH

ANOTHER Universal serial! With "The Gray Ghost" just completed, and still running in all the Marcus Loew theatres; with "The Red Ace" getting off in a successful start; comes the announcement

of a third
at Univers
as it is p
This newe
ing serial
promising
story is w

CING
VILSON
CHARACTERS IN
ERY SHIP"
RSAL SERIAL

BER
hapters
EY.
NRY McRAE.

Kingsley Benedict as Jack Fay, a friend of Gaston's.

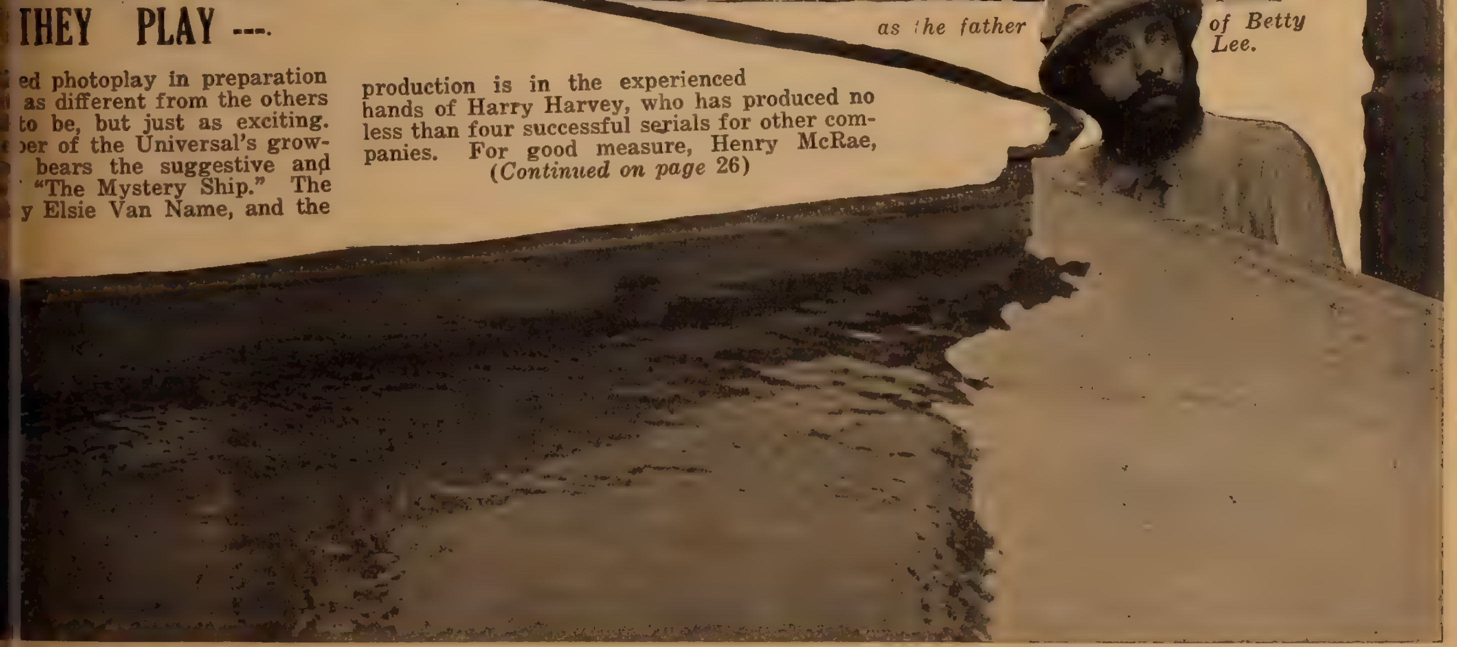
Neva Gerber as Betty Lee, the heroine, with the map in her hand.

The principals of "The Mystery Ship" talking the plot over with Henry McRae.

IEY ARE AND THEY PLAY ---.

ed photoplay in preparation as different from the others to be, but just as exciting. ɔer of the Universal's growbears the suggestive and "The Mystery Ship." The y Elsie Van Name, and the production is in the experienced hands of Harry Harvey, who has produced no less than four successful serials for other companies. For good measure, Henry McRae,

(Continued on page 26)



as the father of Betty Lee.

Country wide Advertising and Publicit

Plans Perfected for Extraordinary Newspaper Exploitation of Jewel Feature Starring Elaine Hammerstein.—Every Important City in the U. S. to Be Covered.

ONE of the most important advertising deals of the autumn was consummated last Saturday when final arrangements were made to exploit Jewel's production of "The Co-respondent," starring Elaine Hammerstein in a series of attractive half-page and quarter-page advertisements to appear in a chain of some seventy-five leading newspapers of the United States, from New York to San Francisco.

IMPOSING NEWSPAPER LIST.

These papers, which have a combined circulation of approximately 30,000,000 readers, include New York American, New York Journal, Los Angeles Examiner, San Francisco Examiner, Atlanta Georgian, Boston American, Chicago American, Chicago Examiner, Providence Bulletin, Buffalo Courier and Inquirer, Buffalo News, Rochester Democrat-Chronicle, Rochester Union-Advertiser, Syracuse Herald, Syracuse Journal, Philadelphia North American, Philadelphia Bulletin, Baltimore American, Baltimore News, Washington Times, Pittsburgh Post and Sun, Pittsburgh Press, Cleveland News and Leader, Cleveland Press, Cincinnati Post, Cincinnati Times-Star, Toledo Blade, Toledo News-Bee, Columbus Dispatch, Dayton News, Louisville Herald, Detroit News, Detroit Journal, Indianapolis Star, Indianapolis News, Milwaukee Journal, Minneapolis News, Minneapolis Tribune, St. Paul News, Des Moines Register-Tribune, Newark News, Omaha Bee, Omaha News, Kansas City Post, Kansas City Star, St. Louis Globe-Democrat, St. Louis Post-Dispatch, Memphis Commercial—Appeal, Dallas Times-Herald, Houston Chronicle, Fort Worth Star-Telegram, Oklahoma City Oklahoman, New Orleans Item, New Orleans Times-Picayune, Denver News and Times, Denver Post, Salt Lake Tribune, Butte Post, Portland Oregonian, Portland Journal, Seattle Times, Toronto Star-Telegram, Montreal Star, Birmingham News and Spokane Spokesman.

DRAMA HAS WIDE APPEAL.

"The Co-respondent," which is the first Jewel Production to be featured in an advertising campaign of this magnitude, tells a thrilling story of American life. It has been selected for extraordinary publicity work, because it has a universal appeal, and should attract patronage from all classes of theatre-goers in all sections of the country. As the heroine, Elaine Hammerstein does the best work of her career. She is supported by Wilfred Lucas, who provides a forceful and finished characterization of a metropolitan newspaper editor.

INCE PIONEER AMERICAN DIRECTOR.

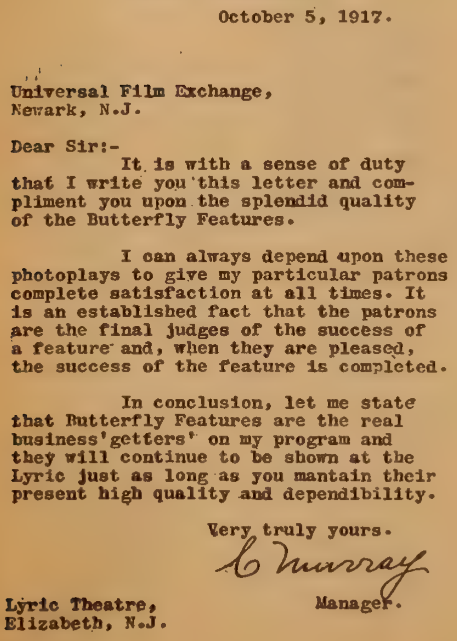
Picturized from the play of the same name by Alice Leal Pollock and Rita Weiman, "The Co-respondent" has been lavishly put on by Lee Shubert, Arthur Hammerstein and Ralph W. Ince. In settings, lighting, direction, photography and titling an unusual degree of excellence has been attained. Ralph W. Ince personally directed the production, putting into it the best fruits of the thought and experience that has given him an enviable position among the pioneer screen directors of America. Mr. Ince first won distinction as the producer of the earliest multiple-reel screen dramas released by Vitagraph, and has taken an important part in the development of motion picture art from its humble single-reel beginnings to its present high status.

ELAINE HAMMERSTEIN IN STRONG ROLE.

Elaine Hammerstein comes of one of the best-known theatrical families of this country. She is the grand-

Announcing Ben Wilson and the Principal Character

REAL PRAISE.



October 5, 1917.

Universal Film Exchange,
Newark, N.J.

Dear Sir:-

It is with a sense of duty that I write you this letter and compliment you upon the splendid quality of the Butterfly Features.

I can always depend upon these photoplays to give my particular patrons complete satisfaction at all times. It is an established fact that the patrons are the final judges of the success of a feature and, when they are pleased, the success of the feature is completed.

In conclusion, let me state that Butterfly Features are the real business'getters' on my program and they will continue to be shown at the Lyric just as long as you mantain their present high quality and dependibility.

Very truly yours.

C Murray

Manager.

Lyric Theatre,
Elizabeth, N.J.

the "master of the punch" is acting as supervisor of this combination.

You can put a wonderful story into the hands of a gifted director, but if he hasn't the people he wants to interpret the leading parts, he can't turn out a fine piece of work. This requisite has been well provided for. "The Voice On the Wire" was one of the best serials that ever the Universal ever made. Ben Wilson was its star, with Neva Gerber for his leading lady. Together they scored a hit which will keep other serial producers trying for some time to come. The same team has been put in charge of the leading roles in "The Mystery Ship," and their parts are even more congenial than those in "The Voice on the Wire." Wilson is the son of a man who feels himself the victim of a great wrong, and is resolved on revenge at all costs. Neva is the daughter of the supposed wrongdoer, who is really innocent of the charge. The two fathers had been friends and fellow explorers. In the course of their travels they came to the Island of Hate, in search of the famous lost treasure of the tribe of Chang Tuy. The treasure was a mere tradition among the natives, but the two men believed in it. They are overtaken in their investigations by a volcanic eruption and earthquake. Gaston is injured, and Lee helps him into the temple. The tumbling of a portion of the wall reveals the treasure, but Gaston is pinned under the ruins, and Lee is injured. Lee is carried out, protesting against leaving his friend, by the natives, and when Gaston comes to he finds himself deserted, and thinks that Lee has left him to die in order to obtain the treasure. He searches for the treasure, but finds it also has disappeared. He then and there vows vengeance against Lee and all his descendants, and passes the curse on to his son. Thus the duel continues to the second generation between the man and the girl, who both set out simultaneously for the South Seas, to locate the treasure by means of Lee's map.

All the requisites for a thrilling, adventurous romance are here, and both the directors and the stars live up to their opportunity. They have been surrounded by an able cast. Kingsley

Drive for "The Co-respondent"

daughter of Oscar Hammerstein, and endowed with good looks and considerable versatility, Miss Hammerstein first sang and danced her way into public favor in Otto Hauerbach's comic opera "High Jinks," and a few months later created the leading feminine part in "The Trap," a melodrama by Richard Harding Davis and Jules Eckert Goodman. She is the type of actress who appears at her best before the camera, and is undoubtedly destined to secure a very wide circle of admirers with her first serious screen impersonation. As Ann Gray in "The Co-respondent" Miss Hammerstein takes the part of an orphaned New England girl with a literary bent, who finally breaks out of the stifling and inhospitable environment in which she has spent her childhood to secure a position on the staff of a New York newspaper. Unused to the ways of the big city, she becomes involved in a sensational divorce suit. There are many exciting episodes in the resulting drama, and the novel turns to the plot offer several genuine thrills.

PLAY TO BE WIDELY REVIEWED.

Exhibitors booking "The Co-respondent" will be interested to know that in addition to the widespread advertising of this feature, full reviews of the production will be carried in all the leading dailies of the country.

JEWEL ORGANIZATION'S RECORD OF PROGRESS.

This big publicity campaign is but the latest step in a series of progressive moves that has put Jewel Productions, Inc., on the map as one of the most important distributing agencies in filmdom within less than two months. The organization opened business offices at 405 Mecca Building on August 20th. By the latter part of September, selling rights to six super-productions of marked box-office possibilities had been secured, including "Come Through," "Pay Me," "Sirens of the Sea," "The Man Without a Country," "The Co-respondent," and Lois Weber's heart-searching story of city life, "The Price of a Good Time." The first two of these big dramas have already been booked by the Keith and Proctor Theatre circuits, after successful runs at the Broadway Theatre, while "Sirens of the Sea" has just been disposed of to the Moss and Keeney houses in the East, after showing to big business in New York, Chicago and Los Angeles. "The Man Without a Country" has been selected by the National Defense Society for exhibition in over 200 theatres throughout the country in connection with the most ambitious campaign for the quickening of the nation's patriotic spirit that has yet been put under way. It is safe to say, however, that "The Co-respondent" will make some distinctive record of its own.

Elaine Hammerstein, star of "The Co-respondent."

in "THE MYSTERY SHIP," Continued from page 25

Benedict, one of the best leading juveniles in the game, has the role of a happy-go-lucky son of fortune, who joins the hero, Miles Gaston, in his hazardous venture. Betty Lee—played by Miss Gerber, is encumbered at the outset of the story by a fiance, Harry Russell, played by Duke Worne. Nigel De Brullier, who will be remembered for his work as the waiter Jacques in "The Voice on the Wire," plays the elder Lee, while Wilson plays his picture father himself. A very large cast of minor characters, sailors, natives, etc., is added.

And what about "The Mystery Ship" itself? Well, the craft is so true to its name that really it is very difficult to say anything about it. Apparently there is a strange influence at work to guard the heroine and protect her from harm when she is most in danger. This super-being is not introduced and not explained, but at a critical moment in an early episode, when she is in peril on the yacht of her enemy, the curious craft which is shown in the centre of the first page of this announcement, appears beside the other vessel, and a message of good cheer is shot over to her, attached to an arrow. Later, when she reaches the Island of Hate, and is in danger of being dashed to pieces by the crumbling of the temple ruins, the sinister, weird apparition, more like a living mechanism than a man, appears again and rescues her. Certain it is that no more fantastic creation has ever appeared on the screen, and the introduction of this miraculous being gives to the serial just that touch of the supernatural which makes a serial most effective.

It is too soon to speak of the individual merits of the episodes of the serial, but mention must be made of the first chapter. The scene of the earthquake and volcanic eruption on the Island of Hate marks a new era in screen production. The staging of this event is stupendous—there is no other adjective for it. A tremendous "set," depicting a native village of Oriental character, was constructed, and then literally razed to the ground for the purposes of the camera. Hundreds of people were employed for the scenes. The effect of streams of molten lava devouring the village, and the still more sensational results of the earthquake, are shown on a scale which seems more in keeping with a multiple reel State Rights production, than one chapter of a serial. All the sets are interesting. The decks, engine-rooms and cabins of the two yachts make an interesting background for the early chapters, and the native huts of the island, with the massive ruins of the Temple of Chang Tuy are an impressive setting for the rest of the story. At this writing no one knows what the end will be, and the secret of the weird master of the mystery ship has been fathomed by none but its inventor.

FAMILY THEATRE
START A BLUEBIRD DAY IN YOUR HOUSE

BLUEBIRD IDEAS FOR "The Man-Trap"

THE exhibitor who believes he to insure the success of a production after he has put has done all that he can do up a couple of three-sheets and scattered a few handbills, or printed a "Coming" announcement in his program and flashed a slide on his screen, has only himself to blame if the picture fails to draw.

Advertising is peculiar in this respect—what you get out of it is in direct ratio to what you put into it. This doesn't necessarily mean money. It DOES mean ideas and the brains with which to execute them. Oftimes a novel publicity stunt will bring more business than a page advertisement—although this is by no means to be considered as a knock against advertising.

A production like "The Man Trap," the Bluebird photoplay featuring Herbert Rawlinson, offers wonderful possibilities for novel boosters methods. The story concerns the battle for freedom waged by a young man who is sentenced to prison by a couple of scoundrels who seek to save their own skins.

An idea that will not fail to attract considerable attention, consists in putting a float to work. On this float, erect a huge rat-trap. Dress a man in prison attire and have him sit inside the cage, his head buried in his arms, which in turn rest on his knees. His whole attitude should suggest utter dispondency.

Banners fastened along the side of the float should announce the name of the production and the day and date of presentation at your theatre. If the feature "Come Through" has been shown in your community take advantage of its tremendous pupualrity by announcing that Herbert Rawlinson, the star of "The Man Trap," was the hero of the former feature. This Bluebird player received the most flattering praise in the newspaper comments of "Come Through," while his work in that production added many more picture patrons to the ranks of his admirers. It is for this reason that we advise you to link up "The Man Trap" to the aforementioned feature, even though the latter is not a Bluebird production.

The float need not be an expensive proposition to get up. A Ford chasis on which a wooden platform is mounted will answer the purpose. The bars for the cage can consist of wood strips, or any material that will answer the purpose. The great advantage of the float idea is the circulation it gives you. By means of it, photoplay patrons not in the immediate vicinity of your theatre can be informed of the presentation of "The Man Trap" at your theatre. In fact, there is no reason why you should not reach out and endeavor to attract the patronage of those people who live outside your ordinary business radius.

A variation of this idea consists in building the trap in the lobby of your theatre, if space permits. In this case, the trapped man should vainly try to make his way out of the cage. A second man, dressed as a prison guard and armed with a Winchester should stand near by, or do sentry duty.

If you have a mailing list, make use of the following copy. It is intended for postal cards. Ordinary one-cent postals will fill the bill more effectively than cards which have to be stamped.

Dear Friend:

The thrilling story of the fight of
Right against Wrong
Of an amazing frame-up, that
eventually reacted upon the
Guilty parties.
Of a young man's battle for
Freedom — and the hair-raising
manner in which he finally succeeded, is told in
"THE MAN TRAP"
The marvelous Bluebird Production featuring
Herbert Rawlinson
(Hero of "Come Through")
To be shown at the
(Name of Theatre here)
(Day and date here)
COME—DON'T MISS IT—COME!

PUTTING IT OVER

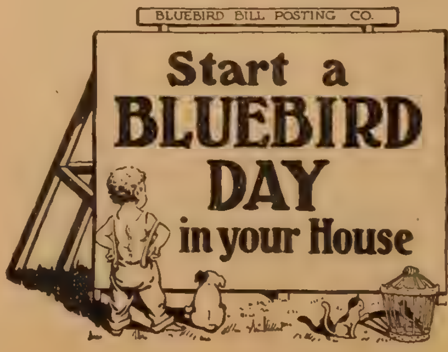
A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THE "mother" appeal is a dominant feature of the Butterfly production, "A Marked Man," in which Harry Carey and Molly Malone are presented. Play up this feature as strongly as you can.

Here is a copy suggestion for use in your newspaper advertisements or printed circulars:

They Stopped the Hanging—
—because they heard that the condemned man's mother was due on the next train. She knew nothing of her boy's reputation as a desperado—he was just her baby who had gone out West and prospered.
So the sheriff just naturally felt compelled to postpone the carrying out of the law's mandate until the little gray mother had seen her boy and departed, full of the pride that was the result of her belief in him. Then——
But see
"A MARKED MAN"
The Butterfly production featuring
Harry Carey and Molly Malone
for the rest of the story. It will touch your heart as no moving picture has ever done. An unusually good bill in addition to this production.

Shown (day and date here).
(Name and address of theatre here.)



Here is another copy suggestion:

They're Not All Bad—
—The mere fact that a man has committed an offense against the law doesn't mean that he's bad. His so-called badness may only be a shell that covers the good in him.
"A MARKED MAN"
The Butterfly production featuring
Harry Carey and Molly Malone
is the story of a bad man who had lots of good in him—although it took his little gray mother to prove it when he stood right on the edge of the Valley of the Shadow.
"A MARKED MAN"
is a picture you'll appreciate.
Come—and bring the rest of the folks.
Shown (day and date here).
(Name and address of theatre here.)

"A DEVIL WITH THE WIMMIN."

JOKER COMEDY.

Written and Produced
By CRAIG HUTCHINSON.

CAST.

The Menace to Society	Max Asher
The Husband	Harry Schumm
The Wife	Beatrice Van

"OH, yes! I'd rather flirt than eat," says the menace to society, as he is seated in the lobby of the hotel.

"Here comes a little pippin. I'll try to get a glance from her beaming eyes."

A flirt sits in a hotel flirting right and left, even throwing his wallet in front of the girls to attract their attention. The girls take the purse and fall for his oggling. Then a couple on their honeymoon arrive and the flirt flirts with the wife, causing the husband to warn him severely. When the husband catches the bold, bad man flirting with his wife again, the latter escapes to his room, where he goes to sleep in the bath tub, dropping his cigarette to the floor. The cigarette burns around the tub, which drops into the bed of the room below, taken by the bridal couple. The husband catches the flirt again and warns him to get out of town. To avoid the growing scandal, the husband and wife take the same train as does the flirt, who, while sleeping in his berth, is thrown into the husband's berth when the train rounds a sharp curve. The husband chases him through the car and over the roof of the train. The train stops at a station and the flirt hides in a water tank; the husband boards the train again and, getting into an argument with the porter, throws the coon off the train. The porter grabs onto the chain on the tank and thus releases the water which washes the flirt back into the passing train and the husband again finds his enemy in his berth. Then there is the final and fitting climax.

"Honest, boss, I didn't go to do it," said the poor fish.

MURDOCK MacQUARRIE has been assigned by Henry McRae, manager of production at Universal City, to the company of which Neal Hart, well-known portrayer of Western characters, is the star. He will begin work in a few days on a two-reel Western Bison entitled "The Keeper of Hellgate," in which Eileen Sedgwick, the young Universal actress who has already made an enviable reputation for her daring in wild animal pictures, will play opposite Hart.

MacQuarrie, while affiliated with the Universal Company several years ago, produced a large number of strong dramas which were released under the Gold Seal and Big U brands. McRae is placing every facility at MacQuarrie's command in order to help the new director make Bison photoplays of the highest quality.

When Murdock MacQuarrie first returned to Universal City, it was to take a difficult role in "Fear Not," the Butterfly picture in which he is featured with Brownie Vernon. When that production was finished, Mr. McRae persuaded him to stay and accept a directorate.

"We Are French"

Featuring

Rupert Julian

Ella Hall

Kingsley Benedict

Production of Rupert Julian.

"We Are French" is the screen version of the popular story of the same name, written by Perley Poore Sheehan and Robert H. Davis. It was formerly called "The Bugler of Algiers." Be sure to book it and advertise it to the limit—it will play capacity and repeat. Book thru any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY - NEW YORK

Greatest of all Nature Study Pictures

UNIVERSAL acquires the Finley Series of Nature Studies, taken by the Oregon Fish and Game Commissioner and comprising subjects never before exposed to the camera. They will be issued weekly.

A VERY important announcement is made by Universal this week. This is the conclusion of the arrangement, by which the Finley Nature Pictures, the most beautiful and unusual nature studies ever photographed, will appear in weekly installments, as Universal one-reel Specials. The first installment appears in the week of November 5th, and gives a good indication of the beauties and wonders to come.

These pictures, which give intimate views of animal and bird life such as the camera has never before caught to such advantage, were made under the direction of William L. Finley, of the Oregon Fish and Game Commission. It seems impossible that a human being should have been able, undetected, to approach near enough to the wild things, in order to show them to us as naturally as if there were no one within miles of them. Nothing has the appearance of having been "staged." The birds and animals are seen in their natural surroundings—birds on their nests, mothers with their young, creatures of prey devouring their catch—all with utter unconsciousness of being observed. Mr. Finley does not give away his secret, but we may imagine that eternal patience was the most important factor of it. Imagine the persistence and perseverance necessary to film the breaking of a young bird through the shell! In many of the installments we see tragedies and comedies of animal life, which seem as if they must have been arranged for the camera by a human hand. We are allowed to see to flirtation between two wild birds, the first timid advances, the fluttering coyness of the lady and the "showing off" of the gentleman. In one instance he coyly picks up a stone and lays it before her, asking her as plain as day if she likes the sample, and will take the job of presiding over a home built of the same durable materials! It is almost incredible that a camera should have been hidden near enough to catch these little scenes without the presence of the dreaded human being detected.

Titles of Coming Reels, With Many More to Follow.

WILD BIRDS AND ANIMALS AT HOME

WHERE ROLLS THE OREGON

THE GEYSERS OF YELLOWSTONE PARK

A DAY AT YELLOWSTONE PARK

WILD ANIMALS AT YELLOWSTONE

THE BEARS OF YELLOWSTONE

Wild bird and animal studies are not the only subjects of these marvelous pictures. Some of the natural beauties of our continent are shown in views which have never been equalled before. The wonders of the Yellowstone are presented in one installment in the most impressive mannr, every scene chosen from the point of view of an artist. The photography in every case, despite the often unfavorable natural conditions, is unusually clear and beautiful.

There are scenes in these pictures which will fascinate the artist. Flights of sea birds on the rocky coast, exquisite studies on the Columbia River Highway, mountain scenes of surpassing grandeur, falls and rapids, groups of wild flowers arranged with the discriminating taste of the Japanese masters of flower arrangement, but in reality placed by the hand of nature herself. Magnificent ice-fields glitter under the sun, stately pines are outlined against vast moonlit skies, gorgeous mountain peaks, primeval forests, lakes and rivers, rapids and whirlpools, all the wonders of the State of Oregon, one of the most scenically beautiful in the Union, are unfolded before us in these incomparable pictures.

One week a splendid panorama of mountains will be unfolded before us, the next we shall see the intimate nursery scenes of mother Black Bear and her cubs. For the third week, Mr. Finley will take us to the sea-coast, and show us myriads of wild birds, who make their homes in unbelievable numbers on the rocky shore.

The first installment is called "Wild Birds and Animals at Home." A new law in Oregon has made every cemetery in the State a refuge for wild birds. Mr. and Mrs. Bobwhite are seen in their comfortable home under a fern at the foot of a tombstone. They take turns in looking after a very promising brood. While Mrs. Bobwhite is away, her husband, a model personage, kindly takes charge of the home. The eggs have to be turned every day, and he has a very hard time managing it all alone. However, he has the virtue of persistency, and when she comes home, he tells his wife that it is all right, they were turned not five minutes ago, and gives up the job to her.

The scene changes to the home of a Cinnamon Teal, one of the family of wild duck, who makes her home in the swamp grass. She is a thrifty soul, and when she leaves the nest, she covers the eggs with a home-made down quilt plucked from her own breast. When she returns, she pushes it away and settles down to business again with a satisfied air.

A different type of bird is then presented. This is the Hawk, the hunter who lives on mice, moles and young squirrels. The Sparrow Hawk is introduced, looking like an aristocrat, with his curved beak and haughty eye. He lives on grasshoppers and mice, and is invaluable around a farm. The Great Horned Owl is another hunter of the bird world, who follows the best crook traditions, by working at night. He doesn't need a flashlight—that badge of office—for his eyes are the kind that are adjusted to see in the dark. The Snowy Owl, one of his cousins from the Far North, is dressed in white to match the snow-fields, and wears snowshoes of long feathers. The Barn Owl is caught in the very act of gobbling a field mouse for his supper. The reel goes on into studies of raccoons, baby jack-rabbits, coyote pups, and many other sorts of wild things, for the pictures are nothing if not varied. But a list of these titles of the first installment are a good indication of what is to come.

Nature pictures have a wide appeal to audience of all kinds, and a reel of such remarkable stuff as Mr. Finley presents is a wonderful addition to any program.

CHICAGO NOTES.

By IRVING MACK.

F. P. DILLON has been placed in charge to manage the Longacre Distributing Co., distributors of the Alice Howell Comedies in this city and Illinois. Mr. Dillon was formerly connected with the V. L. S. E. and with the Jewel Productions.

Dan Lederman, who has been managing the Universal and Bluebird Exchanges in Des Moines for the past seven years, was a visitor in this city for two days. While in town Mr. Lederman was in conference with Mr. Laemmle, who was also in Chicago at that time.

The Austin Theatre, 5619 W. Madison Street, has again thrown open its doors, this time under the management of Edward Wright, formerly of Jones, Linick & Schaefer.

A new film club was organized in Chicago, of which the sponsors expect to make an institution that shall be representative of the art and the business which is ranked the fifth industry of the world. This club is to be known as the Film Art Club, and at a "get together" meeting, which was held at the Morrison Hotel, C. R. Plough, better known as "Pop" Plough, manager of the Chicago Universal Film Exchange, was unanimously elected president.

Julius Stern, president of the L-Ko Komedies, was also a visitor in Chicago this week.

The Chicago offices of Universal and Bluebird Companies were the busiest film offices in the country last week, according to the switchboard operator, who was so busy that she saved her lunch money for three days, as she was unable to leave her desk. On Thursday, Joe Brandt, the general manager of the Universal Film Mfg. Co., breezed in and was followed the next day by Carl Laemmle, who was kept busy every minute of the time he was here, conferring with his various branch managers of Chicago and vicinity. Mr. Laemmle's intentions were to leave here Friday afternoon, but his many business appointments made it necessary for him to stay over until Saturday.

Frank Cook, special representative for Saxe Brothers, owners of a string of theatres in Milwaukee, has booked "Come Through" for a week's run at the Princess Theatre, Milwaukee.

W. J. West, owner and manager of the Western Amusement Enterprises, has booked for all his theatres for a week's run, the Jewel Features, starting with "Even as You and I," "Come Through" and "Sirens of the Sea."

DOROTHY PHILLIPS

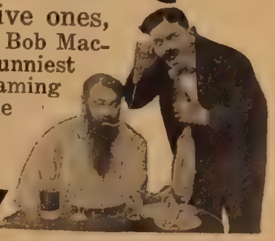
IN

"Hell Morgan's Girl"

Dorothy Phillips' wonderful dramatic power puts "Hell Morgan's Girl" over with a punch and virility that could never be equalled by any other star in filmdom. Its strength as a drama—its power as a story

Packs in the Crowds

The record for crowds which "HELL MORGAN'S GIRL" has made in every house it has been shown in has seldom, if ever, been equalled. It has outplayed and outpulled every one of the other popular stars on the screen when they went in competition against it. If you have never played it. BE SURE TO BOOK IT. If



A Great L-KO *TWO-REEL COMEDY WEEK OF NOV. 5.*

"Double Dukes" "Double Dukes" is a two-reel L-Ko that is all joy. Featuring those live ones, Eddie Barry, Eva Novak, Chester Ryckman and Bob MacKenzie, it rollicks at a swift pace, with the funniest kind of adventures of two dukes. It is a screaming comedy that will crowd your theatre and make fans holler for more. Book thru your nearest Universal Exchange.

HARRY CAREY IN "A MARKED MAN"

with

MOLLY MALONE

WRITTEN BY GEORGE HIVELY.

PRODUCED BY JACK FORD.

seen you. Do come back to your poo old mother."

Cheyenne Harry is hiding in his hole in the rocks, from the posse who are seeking him for his latest railroad robbery. It is raining cats and dogs, and he is reading a letter from his mother, congratulating him on the possession of his fine ranch, comfortable home, and pretty wife. The contrast is a bitter one, for Harry, who loves his mother still, has deceived her for years.

Hunger drives him out, and he enters by stealth the home of Grant Young, a ranch owner with a pretty daughter, Molly. They hear him, and Young holds him up and is about to telephone the sheriff, when his daughter Molly stops him. She has read the letter from Cheyenne's mother,

a [illegible] and Young [illegible] agrees. Later he furnishes Cheyenne with money to enter the rodeo in order to win enough for the long-deferred visit to his mother in the East. At the rodeo Cheyenne is seen by Ben Kent, a bad character who has just served a prison sentence, and is hunting for a partner to take the road again. He determines to get Cheyenne, and so cuts the cinch on his saddle nearly through, so that Cheyenne is thrown from his horse and loses all chance of honest money.

"Ready to talk business?" Ben says to him, as soon as he comes to, after his heavy fall.

"Guess I've got to be," answers Cheyenne ruefully. "Got to have the dough, Ben, and can't be too particular how I get it."

They pursue a stage into the river, the driver hoping to shake them off. Ben fires at the messenger, who falls into the water dead.

Harry protests.

"You got no call to kill a man in cold blood like that."

The sheriff and posse have been warned, and now ride up. They take both Harry and Ben into custody, and though he is guiltless of the shooting, Harry can't prove it, and Ben will say nothing. Both men are condemned to death. Just as they are on the gallows a telegram arrives from Cheyenne's mother, saying that she is wor-

CAST.

"Cheyenne" Harry	Harry Carey
His Mother	Mrs. Townsend
Grant Young	Harry Rattenberry
Molly Young	Molly Malone
Ben Kent	Vester Pegg
The Sheriff	Wm. Gettinger

ried by his silence and is coming to look for him. The sentimental cowboys allow him two weeks of grace. Young, who has kept track of Cheyenne and believes in his innocence in the matter of the death of the messenger, offers Harry his ranch and his daughter for the time of his mother's visit so that she shall not be disappointed. The Sheriff lets him go under caution.

He goes down to the station to meet the little old lady.

"My boy!" she cries, and he picks her up in his arms, and lifts her down from the car platform.

"Boys, my mother!" he says to the sheriff and the others.

Cheyenne's mother has a wonderful time. When her visit is over, Cheyenne returns to the prison and gives himself up. Just as he is about to be hanged, a passenger in the coach at the time of the shooting arrives and tells the sheriff that it was Kent who shot the messenger. Harry is allowed to go, until as the sheriff says "they have had time to forget the attempted robbery."

The boys have singularly short memories, and it is not long before Cheyenne is returning hopefully to the ranch where Molly is waiting for him.

MOLLY MALONE AGAIN LEAD FOR HARRY CAREY.

MOLLY MALONE, the little actress with a name like an Irish love song, makes her third appearance in Butterfly pictures as leading lady for Harry Carey in "A Marked Man." She was the heroine of their recent success, "Straight Shooting," and before that she appeared with Mignon Anderson in that other Butterfly hit, "The Phantom's Secret." Molly, though not yet twenty years old, has seen and done a great deal for a person of her years. She was born in Denver, and educated in this country and Europe. Before she had put her hair up she had made long trips through her own country and Mexico. She spent a year with relatives in South America and later took a trip around the globe. Two years ago she took up a picture career. She gives as her motive the stern reason "Necessity." She had had no stage experience, her time having been divided between travelling and going to school. But she took to pictures like a duck to water, and though her first experience came only about two years ago, she has already won for herself the position of leading lady in five-reel features.

Miss Malone is an outdoor girl. She loves to ride, swim, sail, hunt and fish, and she is a splendid camp cook. In "Straight Shooting" she had to perform a sort of female Paul Revere act, riding a cow-pony bareback to warn the settlers of a raid by the cattlemen. She loves her work, and her greatest ambition is to succeed in it.

CAREY RESCUES A HORSE.

THAT all horses can swim is a fact which is generally taken for granted. Most people imagine that a horse can take care of himself in the water as naturally as a fish. But Harry Carey, star of the Western Butterfly Pictures, knows better. His knowledge was the means of saving a valuable horse for the company, during the making of his latest picture, called "A Marked Man." Director Jack Ford, who has been responsible for the last two Carey successes, "Straight Shooting" and "The Secret Man," decided to stage the hold-up on the stage, which was a feature of the story, in the very middle of a stream, by way of a novelty. Four horses were attached to the stage, and among them a new one, which has just been received at Universal City, where the Butterfly pictures are made. The driver plunged into the stream, and three of the horses started to swim. The fourth, however, showing signs of desperate fear, struggled madly, unable to support itself above the water, and endangering its teammate.

THE NEXT NESTOR.

THE next two-reel Nestor in which Eddie Lyons and Lee Moran appear is entitled "Taking Things Easy." Juanita Hanson supports the Nestor twins in this remarkably funny two-reeler. Its release date has been set two weeks after "The Shame of a Chapone."

A Capacity Puller

"THE EAGLE'S WINGS" is a war drama that does not resort to film trickery or smoke bombs to get its story over. Its action is so vivid—its story so gripping that it packs in the crowds and holds their absorbed attention every second that it is on the screen.

"The Eagle's Wings" carries the endorsement of 1,500 Chapters of the Daughters of the American Revolution, through their national president; it has been highly praised by Government Officials at Washington. It is a winner for a patriotic night rally in connection with local patriotic societies. Ask your nearest BLUEBIRD Exchange for full details, or

Bluebird Photoplays, Inc.
1600 BROADWAY, NEW YORK.

"THE FIFTH BOY."

By JUDGE WILLIS BROWN.

VICTOR COMEDY.

CAST.

Dug	Buster Emmons
Matt	Guy Hayman
Bill	Gilbert Kurland
Tommy	Chandler House
Spike	Westley Berry

(All Boy Cast.)

Scenario by King Vidor.
Produced by Raymond Wells.

"Now, boys, here's the plan."

NOW, you fellers, remember that I'm captain, and you've got to do as I say, or we'll all be pinched," says Dug.

"All right Dug, we're with you," replies Matt.

"Well, cross your hearts that you'll follow me to the death," demands Dug.

Matt, Bill and Spike obey at once, and Tommy does so rather more reluctantly. Tommy is best described by saying that he wore a white collar, shoes and stockings, and that his hair still bore the suspicion of a part. This distinguished him from the others.

Dug is the leader of the Jesse James Honor Club, of which Spike, Matt, Bill and Tommy are members. Through a secret underground tunnel, especially prepared for the purpose, they make a raid on Mrs. Thompson's chicken coop. Tommy, afraid of soiling his clothes, does not accompany the boys, but offers to keep watch instead. Officer Mahoney, detailed to investigate the repeated disappearance of chickens from Mrs. Thompson's coop, discovers the entrance to the underground passageway and captures the boys as they come out. Tommy, hiding behind a tree, watches the policeman take the boys to jail.

In the Juvenile Court, Judge Willis persuades Dug to give him a list of the twenty-eight hens valued at fifty cents apiece, which have been stolen from Mrs. Thompson. Instead of sentencing the boys, Judge Willis offers to give them a chance, providing that each boy raises three dollars and a half, his share of the indebtedness to Mrs. Thompson, without the help of his parents.

Dug sells his overcoat to a pawnbroker, but is forced to sacrifice a treasured mouth harp to make up the difference. Bill sells papers, Matt is forced to part with a boat that took months to build. Spike, failing to raise money in any other way, has to let go his dog for the necessary three dollars and a half.

The next day in court, the money is turned over to Mrs. Thompson, who tells the Judge that there were seven hens stolen that were not accounted for. The Judge is disappointed and threatens to send the boys to the Reformatory. Tommy, who is seated among the spectators, hearing the Judge's sentence, sneaks out of the courtroom, runs home and gets his savings bank.

As the boys file out of the room in charge of Officer Mahoney, Tommy rushes in, throws the money on the

(*Continued on page* 35)

IT'S OUR SOLEMN DUTY
TO MAKE THE ONE FIT TO FIT THE OTHER-
Hy. Mayer

Expressive and timely cartoon by Hy. Mayer drawn for the Universal Animated Weekly.

MAKES SCREEN DISCOVERY.

CAPTAIN LESLIE T. PEACOCKE returned this week to the scenario staff of the Universal Company at Universal City, fresh from a sojourn of several months at Long Beach, where he has been outlining another big marine story, which he believes will far eclipse his former story, "Neptune's Daughter." Captain Peacocke says he found pleasurable inspiration at the well-known bathing resort, and discovered one Long Beach maiden of sixteen years who can more than successfully vie with Annette Kellermann in perfection of form and aquatic ability. This young lady has been subjected to photographic tests which indicate she will be extremely attractive on the screen.

Captain Peacocke will work with Eddie Lyons and Lee Moran, who are to direct themselves from now on. Teddy Sampson is their new leading woman in Nestor Comedies.

"THE FIFTH BOY."

(*Continued from page* 34)

table and confesses. He tells the Judge that after the other boys were captured and he saw Officer Mahoney take them away, he went alone to the chicken coop and stole the other chickens.

Mrs. Thompson receives full payment for the stolen chickens, the Judge's confidence in the boys is restored, and the boys resolve to let chickens alone in future.

The One Best Bet of the Week

Neal Hart in "The Trail of No Return"

NEAL HART in "The Trail of No Return," with Eileen Sedgwick, makes this two-reel 101-Bison the one best bet of the week by virtue of an unusually strong story and a series of swift dramatic actions. Neal is a stranger in the camp, and when Joe starts to take the tenderfeet, Eileen and her father, into the bandits' country, ostensibly to see a mine, Neal's enemy casts suspicion upon him. Joe steals the travelers' valuables, and Neal, the stranger, is accused. The pictures has to do with Neal's heroic rescue of the party and his final vindication. It is full of the real atmosphere of the West, and has punch and pep enough for a much longer subject. Book this by all means.

Released Week of November 5.

Book through any Universal Exchange

SCREEN MAGAZINE

The ONE Feature That Catches Everyone

SCREEN MAGAZINE is a favorite with every human being, because it shows the very things that they want to see—how the wheels go around in large industries—how the other fellow makes a living and how he lives. It shows pictures of greatest interest to women: beauty hints—cooking—raising better babies. It always has the fascinating subject: "Miracles in Mud," by Willie Hopkins, the wizard sculptor.

Every Exhibitor who has run SCREEN MAGAZINE for a month KNOWS that it is a money-maker. Book SCREEN MAGAZINE for your theatre—try it out. You will never know what it can do for you until you give it a chance. Get in touch with your nearest Universal Exchange; if they haven't a print fill in the coupon.

Universal Screen Magazine,
1600 Broadway, New York City:

Gentlemen—Send me at once particulars of the Universal Screen Magazine Weekly Service.

Name ....

Operating the .... Theatre

Address ....

CANADIAN NOTES.

By R. S. PECK.

MR. MAURICE FRECKLES, manager of the Jewel Productions, Inc., was in Toronto, Canada, week of October 1st, conferring with Mr. Clair Hague, General Manager of the Canadian Universal Film Co., in connection with business involving the State Right Features the organization which is now handling Jewel Productions in Canada.

Manager McArdle of Shea's Hippodrome, Toronto, is doing splendid business this week with the Butterfly Picture, "Straight Shooting." He is making a special bid for business and he is getting it. He has specialized in banners on his feature and also took considerable newspaper space to inform Toronto theatre-going public of his Butterfly Picture. Manager McArdle has been a consistent booster of Universal and the results which he has achieved with his service have been very gratifying to him.

J. R. McKenny, manager of Bluebird Photoplays, Inc., of Toronto, was this week on a short trip through eastern Ontario in the interests of his department and succeed in booking several houses for Bluebird service.

A very stirring war film "Everybody's Business," which is being pushed by the Distribution Committee of the Food Controller's office, is being shown this week at the Regent, Shea's and Loew's. Mr. Clair Hague, general manager of the Canadian Universal Film Co. Limited, who is a member of this distribution committee, states that this film was received in a splendid manner by Toronto theatre-goers.

It carries a strong message to the Canadian people on food conservation and also has a splendid story that holds the interest. Some splendid manoeuvres of a number of the British fleet are shown in detail. This film was taken under the sanction of the British Government and all facilities were placed at the disposal of the producing company to get exceptional scenes. This is the first real film to be released dealing with food conservation in Canada by the Distribution Committee.

Mr. A. W. Perry, who has had considerable experience in advertising agency work, has joined the organization of the Canadian Universal Film Co. Limited, to assist in advertising work. He will also work on conjunction with Mr. Dunlop of the Accounting Department.

Mr. W. F. Sexton, manager of the Family Theatre, Toronto, is spending a few weeks holiday at the Monteith House, Muskoka, resting up for the rush of business this winter. Mr. Sexton is one of the oldest exhibitors in Toronto.

"THE SHAME OF A CHAPERONE"

By
HARRY
EDWARDS

NESTOR

Two-Reel
STAR
FEATURETTE

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
His Father's Son	Harry Nolan
Father	Fred Nolan
Lee's Girl	Lillian Peacock

Scenario by Fred Palmer.
Produced by Harry Edwards.

DEAR Eddie, I expect you and your friends down for the week-end. Be sure to bring a chaperone. Lovingly, Father."

"Hey, Lee, who'll we get for chaperone?" asks Eddie, reading this note.

"Miss Bruner, the original last rose of summer," says Lee.

Miss Bruner is the leading instructor of the girl's courses in the co-ed institution in which the two young hopefuls, Eddie and Lee, are imbibing a reluctant education. She was on the shady side of fifty and looked as if she had been born for the role. Eddie proceeded to invite the girls in whom he, Lee and Harry were interested for the moment, and then he went to extend the invitation to Miss Bruner.

That night they planned a little party to celebrate the coming week-end, and Miss Bruner—suspicious soul—sat up with her friend, the gardener, to observe their maneuvers. Unfortunately for them, they were mistaken by the Dean for burglars, and subsequently so maltreated that it became impossible for Miss Bruner to fulfill her engagement as chaperone.

It looked bad for the week-end party. But Eddie had a brilliant idea.

"One of us must go as the chaperone!" he exclaimed.

"You!" exclaimed Harry and Lee simultaneously.

"No, father would know his own son in a moment," objected Eddie.

"Well, you then," said Lee to Harry.

"No, I'm too fat. You would make a lovely woman, Lee."

So the protesting Lee was elected by two to one.

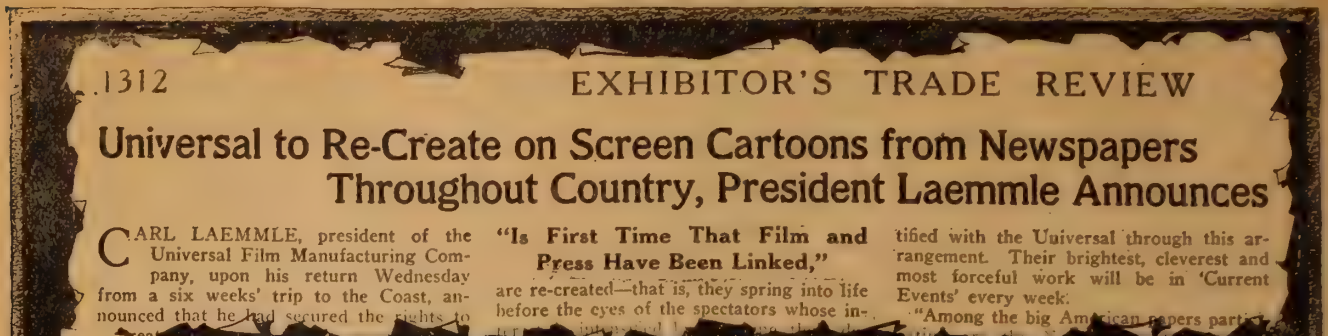
They shaved the mustache he had been treasuring for two years. They pinched him into a corset, they stuck a wig on his head, they crammed his feet into girl's shoes, but he looked a picture when they had finished.

The next morning they met the girls at the train.

"Where's Lee?" asked Lillian. "If Lee isn't going, neither am I," but she was overpersuaded by the others.

Father welcomed the guests, and fell at once for the chaperone, who was introduced as Miss Abergevezer Gevalt. They had a lovely day, and father was most attentive to the charmer. At a late hour they retired, complications ensuing when one of the girls wanted to sleep in Miss Gevalt's room.

Of course, they were discovered. Lee had taken off his wig, and was indulging in a refreshing smoke, when father peeped through the key-hole. He had to be convinced that it was a joke, but he was a good sport and finally took the thing in the spirit in which it was meant.



.1312 EXHIBITOR'S TRADE REVIEW

Universal to Re-Create on Screen Cartoons from Newspapers Throughout Country, President Laemmle Announces

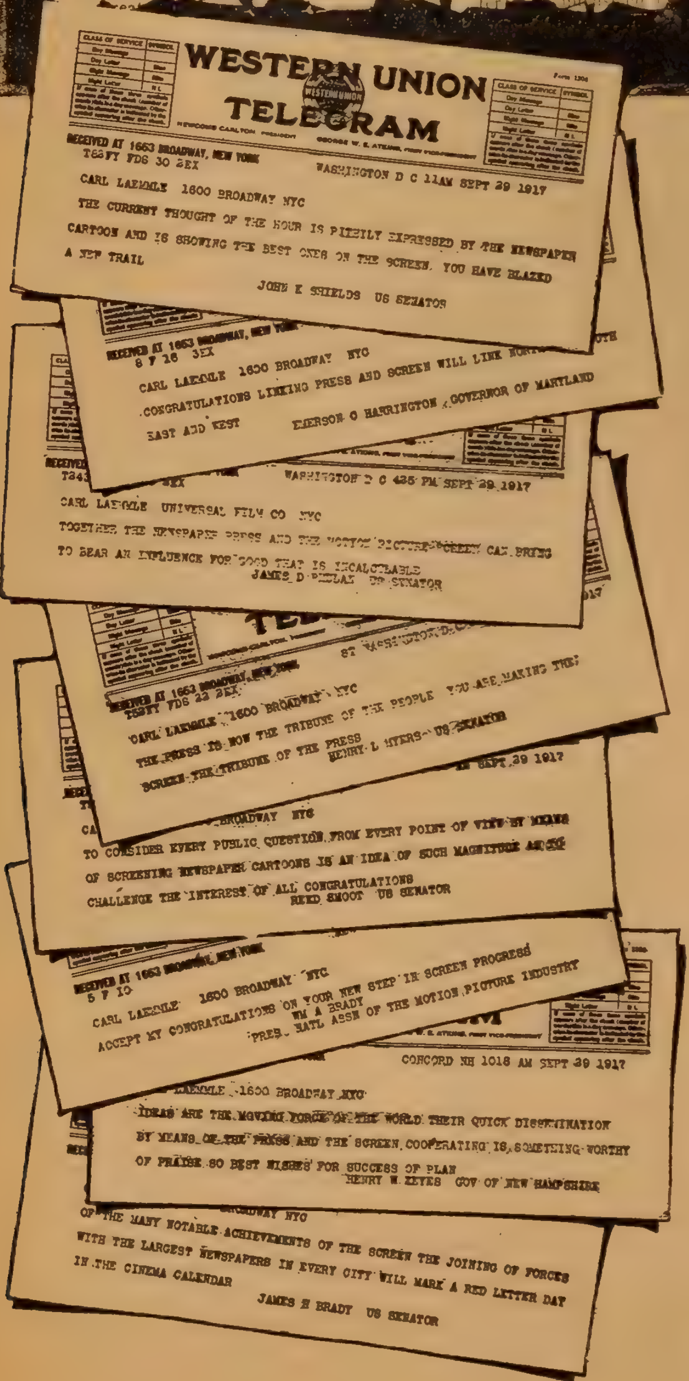
CARL LAEMMLE, president of the Universal Film Manufacturing Company, upon his return Wednesday from a six weeks' trip to the Coast, announced that he had secured the rights to

"Is First Time That Film and Press Have Been Linked,"

are re-created—that is, they spring into life before the eyes of the spectators whose in-

tified with the Universal through this arrangement. Their brightest, cleverest and most forceful work will be in 'Current Events' every week.

"Among the big American papers parti



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Night Letter
Form 1204

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CARL LAEMMLE 1600 BROADWAY NYC
THE CURRENT THOUGHT OF THE HOUR IS PITHILY EXPRESSED BY THE NEWSPAPER
CARTOON AND IS SHOWING THE BEST ONES ON THE SCREEN. YOU HAVE BLAZED
A NEW TRAIL
JOHN K SHIELDS US SENATOR

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CARL LAEMMLE 1600 BROADWAY NYC
CONGRATULATIONS LINKING PRESS AND SCREEN WILL LINK NORT [illegible] OTH
EAST AND WEST
EMERSON C HARRINGTON GOVERNOR OF MARYLAND

T343 3EX
WASHINGTON D C 435 PM SEPT 29 1917
CARL LAEMMLE UNIVERSAL FILM CO NYC
TOGETHER THE NEWSPAPER PRESS AND THE MOTION PICTURE SCREEN CAN BRING
TO BEAR AN INFLUENCE FOR GOOD THAT IS INCALCULABLE
JAMES D PHELAN US SENATOR

RECEIVED AT 1663 BROADWAY, NEW YORK
T59TY FDS 22 3EX
ST WASHINGTON D C
CARL LAEMMLE 1600 BROADWAY NYC
THE PRESS IS NOW THE TRIBUNE OF THE PEOPLE YOU ARE MAKING THE
SCREEN THE TRIBUNE OF THE PRESS
HENRY L MYERS US SENATOR

SEPT 29 1917
BROADWAY NYC
TO CONSIDER EVERY PUBLIC QUESTION FROM EVERY POINT OF VIEW BY MEANS
OF SCREENING NEWSPAPER CARTOONS IS AN IDEA OF SUCH MAGNITUDE AS TO
CHALLENGE THE INTEREST OF ALL CONGRATULATIONS
REED SMOOT US SENATOR

RECEIVED AT 1663 BROADWAY, NEW YORK
5 Y 10
CARL LAEMMLE 1600 BROADWAY NYC
ACCEPT MY CONGRATULATIONS ON YOUR NEW STEP IN SCREEN PROGRESS
WM A BRADY
PRES NATL ASSN OF THE MOTION PICTURE INDUSTRY

CONCORD NH 1018 AM SEPT 29 1917
LAEMMLE 1600 BROADWAY NYC
IDEAS ARE THE MOVING FORCE OF THE WORLD THEIR QUICK DISSEMINATION
BY MEANS OF THE PRESS AND THE SCREEN COOPERATING IS SOMETHING WORTHY
OF PRAISE SO BEST WISHES FOR SUCCESS OF PLAN
HENRY W KEYES GOV OF NEW HAMPSHIRE

BROADWAY NYC
OF THE MANY NOTABLE ACHIEVEMENTS OF THE SCREEN THE JOINING OF FORCES
WITH THE LARGEST NEWSPAPERS IN EVERY CITY WILL MARK A RED LETTER DAY
IN THE CINEMA CALENDAR
JAMES H BRADY US SENATOR

As the Governor of Wisconsin so neatly puts it, the New Cartoon Feature of UNIVERSAL CURRENT EVENTS is "the wedding of the screen and the press."

You know how the pencil of the cartoonist moulds public opinion in all important national and international affairs. CURRENT EVENTS, by a special arrangement with hundreds of the leading newspapers in America, will present on the screen animated cartoons from the pens of the cartoonists who are engaged by these papers. It will show the cream of the work of these artists.

Book CURRENT EVENTS for your theatre. With the animated cartoon feature it will prove more popular than ever. Get in immediate touch with your nearest Universal Exchange, or Universal Animated Weekly, 1600 Broadway, New York City.

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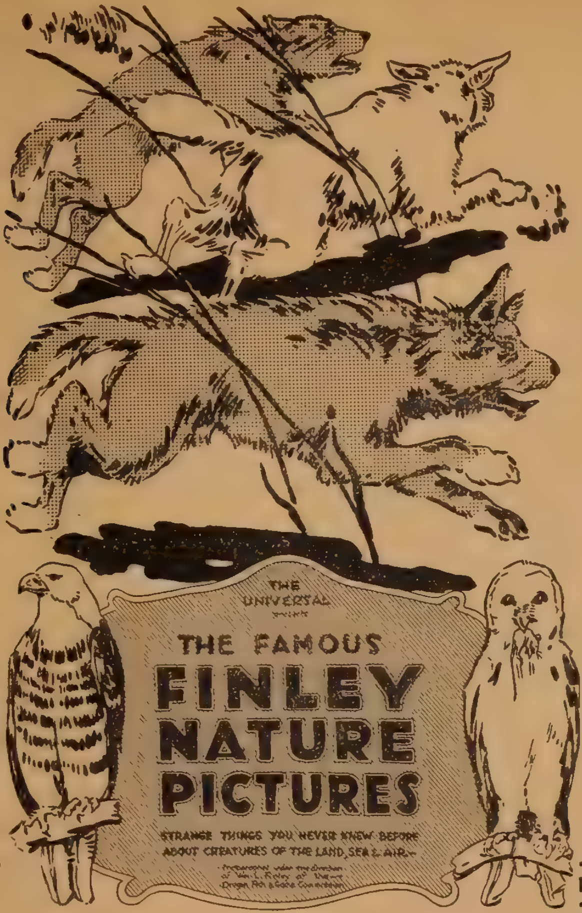
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THE FAMOUS
FINLEY NATURE PICTURES
STRANGE THINGS YOU NEVER KNEW BEFORE ABOUT CREATURES OF THE LAND, SEA & AIR.—
Photographed under the direction of Wm. L. Finley of the Oregon Fish & Game Commission

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Released One Reel Per Week

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Times without number Exhibitors have written to the Universal for high class educational subjects done in an entertaining and instructive manner. This present series of FINLEY NATURE PICTURES is an answer to part of the requests. The entire series comprises approximately 15 single reels, covering all different subjects, which will interest both young and old.

This famous series of Nature Pictures, produced under the personal supervision of William L. Finley of the Oregon Fish and Game Commission, presents in an unusually interesting manner many strange things the layman never knew about creatures of our land, sea and air. Splendidly photographed and entertainingly presented, this series enables you to give your patrons a treat.

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CARL LAEMMLE, President.
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Come in on the REPEAT BOOKINGS Plan

You may have laughed at the story of the storekeeper who wouldn't stock canned soup because all his customers kept buying it and he couldn't keep a stock on hand. But, when you book a strong BLUEBIRD photoplay — a drama that makes a great hit with your patrons—when you book such a play for ONE DAY ONLY, aren't you in somewhat the same position as the storekeeper? Haven't you overlooked the possibilities of making more money—of paying less for the feature than with your one day method? Think, Mr. Exhibitor, of all the other people in your neighborhood who would gladly come out to see the play IF they were sure it would be playing in your house the NEXT night. REPEAT BOOKINGS—playing the feature for several days—is the only logical way to run your theatre. Try it a month—start with these three:

Franklyn Farnum in "The Car of Chance"

Dorothy Phillips in "The Rescue"

Myrtle Gonzalez in "Southern Justice"

Book thru your local Bluebird Exchange, or communicate with

BLUEBIRD Photoplays, Inc. 1600 Broadway, New York

Musical Setting for "The Marked Man"
A Butterfly Production

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

THEME—"INTERMEZZO" (MODERATO) BY WHELPLEY

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	4 Minutes	Storm Furioso to action
S	Hold-up Near Train.	1 Min. & 20 Sec.	.... Theme
S	Flashback to Cave....	4 Min. & 20 Sec.	Repeat "Storm Furioso"
T	Why! He's the Man, etc.	3 Min. & 30 Sec.	.... Theme
T	Not Once During, etc.	1 Min. & 25 Sec.	Serenade (Andantino) by Czerwonki
S	Rattlesnake In View.	4 Minutes	.......Galop to action
T	Will You Listen To Reason	1 Min. & 25 Sec.	Piano improvise to action (Popular song)
S	Girl Singing	2 Min. & 40 Sec.	Mother (Popular song hit)
T	I Hope You Ain't Going, etc.	30 Seconds	.... Theme
T	A Week Later.......	1 Min. & 40 Sec.	Passcacalle Intermezzo (3-4 Allegro Moderato) by Gregh
T	At Johnson's Ford, etc.	2 Min. & 45 Sec.	..Mysterioso to action
T	There Has Been a Washout	2 Min. & 35 Sec.	Western Moderato by Bach
T	It Was Many Months Since	1 Min. & 25 Sec.	.... Continue pp
T	The Hold-up	5 Min. & 20 Sec.	.......Galop to action
T	There Ain't No Excuse, etc.	2 Min. & 15 Sec.	Tulips (4-4 Moderato) by Miles
	Note— Begin pp—then to action.		
T	Unhampered By Legal Red Tape.....	3 Minutes	Dramatic Adagio by Kretschmer
T	The Last Rites......	4 Min. & 35 Sec.	Organ improvise to action (Sacred music)
S	Messenger Arrives With Letter	2 Min. & 45 Sec.	Longing (Dramatic Andante) by Bendix
T	We'll Be Around....	2 Min. & 50 Sec.	Mother (Sopular song hit)
T	For Two Weeks Cheyenne's Mother, etc.	3 Min. & 25 Sec.	Elegie, (Pathetic Cello Solo) by Mattioli
	Note—To be produced as a Cello Solo with piano accompaniment.		
S	Cheyenne In Prison.	2 Min. & 50 Sec.	Tendresse (Melody expresivo) by Ravina
T	I Did Not Take, etc.	45 Seconds	.... Theme

Musical Setting for "The Man-Trap"
A Bluebird Production

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

THEME—"LONGING (DRAMATIC ANDANTE) BY BENDIX

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Min. & 50 Sec.	Vision (Characteristic 6-8 Andante) by Blon
T	His Mother Had Told Him	4 Min. & 10 Sec.	Fascination (Characteristic) by Tobani
T	By Piecing the Facts Together	4 Min. & 15 Sec.	Gleaming Star (Moderato Intermezzo) by Hager
T	Then Came the Trial	3 Min. & 15 Sec.	Adieu (4-4 Moderato) by Karganoff
T	It Is the Sentence of This Court	2 Min. & 10 Sec.	.... Theme
T	Here Is the Governess' Letter	4 Minutes	Heart Secrets (Melodious Serenade) by Diamond
T	Noon Next Day	6 Min. & 15 Sec.	Dramatic Tension No. 1 by Ascher
	Note—Watch steam whistle.		
S	In Garden	2 Min. & 20 Sec.	Courtesy Intermezzo (3-4 Andante) by Langey
T	The Never-to-be-Forgotten Night	1 Min. & 45 Sec.	..Dramatic Mysterioso
T	Quick, Mother, Get Me Some Clothes..	3 Min. & 45 Sec.	Under the Leaves (Poco Agitato) by Thome
S	The Fight	1 Min. & 20 Sec.	.....Agitato to action
S	Old Woman In Chair	5 Min. & 10 Sec.	Yelva Dramatic Overture) by Reissiger
T	Norwalk	2 Min. & 50 Sec.	Rustling Leaves (Characteristic) by Koehler
S	Old Woman In Chair	20 Seconds	.... Silence
S	Automobile Accident	10 Seconds	.... Produce effect
	Note—Big crash with ad. lib. Tympany Rolls.		
S	Interior of Lunchroom	5 Min. & 25 Sec.	Le Retour (Allegro) by Bizet
T	I Read All About You	1 Min. & 45 Sec.	.... Theme
T	Your Father Is At the Steadman	3 Min. & 45 Sec.	Elegy (Moderato) by Czibulka
T	It's Time to Settle..	1 Min. & 50 Sec.	.....Agitato to action
T	When I Left Here, etc.	4 Min. & 35 Sec.	Dramatic Andante by Ascher
T	Assured I Had All the Evidence	1 Min. & 45 Sec.	.... Theme

Musical Setting for Films Released in the Week of October 29th.

GOLD SEAL—"The Mysterious Iron Ring" (Two Reels)

REEL I.

1. *"Dramatic Adagio"* by Kretschmer, until "Station yourself here." 2. *"Olympia"* (Dramatic Overture) by Ascher, until "Government influence." 3. *"Vanity"* (Allegro Caprice) by Jackson, until "Society of the Iron Ring." 4. *"Dramatic Fantasia,* by Bach.

REEL II.

5. Continue *"Cue No.* 4" until "The fight." 6. Hurry to action, until "In the office of the secretary." 7. *"Lullaby"* by Kjerulf, until "Interior of hotel. 8. *"Valse Lente"* to action, until "Did you register, H. I. J?" 9. *"Adieu"* (Melody) by Karganoff, until end.

REEL III.

10. *"Broken Melody"* (Dramatic) by Van Biene, until "When I leave the table," etc. 11. *"Dramatic Mysterioso"* until "The fight." Hurry to action, until "How long have you known the countess?" 13. *"Dramatic Tension"* by Winkler, until "Tell the secretary," etc. 14. *"Mysterioso"* to action until "The fight." 15. Hurry to action, until "Give me a cigarette." 16. Continue pp until end.

STAR FEATURETTE—"The Shame of the Chaperon".........(Two Reel Comedy)

REEEL I.

1. *"Debutante Waltz"* by Santelman." 2. *"Ma Poulette"* (Popular Two-Step).

REEL II.

3. *"The Globe Trot"* (Popular Fox Trot). 4. *"The Trout"* (Characteristic) by Eilenberg, until end.

L-KO—"Even As Him and Her" (Two Reel Comedy)

REEL I.

1. *"It's a Pippin"* (Popular Fox Trot). 2. *"Sliding Jim"* (Rag) by Losey. 3. *"Stand Pat"* (March) by Roberts. 4. *"Club Galop"* by Laurendeau, until end.

JOKER—"I Quit" ....(Comedy)

1. *"Sliding Jim"* (A Popular Rag). 2. *"Lights Out"* (March) by Heed, until end.

VICTOR—"The Fifth Boy"....(Com. Dr.)

1. *"Serenade"* by Czerwonki. 2. *"Canzonetta"* by Godard, until end.

JOKER—"A Bad Little Good Man". (Com.)

1. *"Top Notch"* (Popular March). 2. *"March Burlesque" by* Jacobi, until end.

BISON—"Danger Ahead" ....(Two Reels)

REEL I.

Note—Watch for railroad effects through entire picture.

1. *"Tendresse Melody"* by Ravina, until "The next week." 2. *"Heloise Intermezzo"* by Langey, until "It's not my business." 3. *"Dramatic Tension"* by Funck, until "Ralph's defense," etc. 4. *"After Sunset* (Moderato) by Pryor, until end.

REEL II.

5. *"Harmony of Love Romance"* by Brooks, until "I bet this tank," etc. 6. *"Allegro"* by Bach, until "Jump, man! we're skidding." 7. Long Galop to action, until "His First Sunday off." 8. *"Pastel Menuet"* (3-4 Allegro Giocoso) by Paradis, until end.

Character

in Plays and Players

"A banking house," said Mr. J. P. Morgan, "does business on its character."

Jewel is willing to state that photoplays can be bought on this same basis of confidence in the dealer's judgment.

But, just as you wisely prefer the banker with the broadest knowledge and widest experience, so you will deal with that dealer in pictures whose care for his best interests will take perfectly equal care of your own.

During the past four months Jewel has selected for you, or released, only eight pictures.

But the House of Morgan was never characterized by the quantity of its offerings—it is chiefly known for big issues of sound investments—and Jewel Productions proposes to sell you pictures in precisely the same way.

If this strikes you as good policy, you will very likely purchase when we recommend, simply because it is Jewel that recommends.

Nothing could please us more—or secure greater profit for yourself.

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PRODUCTIONS
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Now Running at the Broadway Theatre

"The Co-Respondent" will be rightly termed *twice acceptable* because it was accepted first by Jewel Productions and next by the Broadway Theatre.

Acceptance by The Broadway means that everything in valuing a picture that can be done has been done. The box-office then tells the story.

"The Co-Respondent" is an unqualified success. A Broadway Theatre success. Ask the box-office—read the papers.

The appealing character to whom Elaine Hammerstein adds her own natural lovableness is that of a girl agonizingly placed at the mercy of an outraged wife and an unscrupulous husband—while Duty insists on such exposure of her curious misfortune as Love will never tolerate.

"The Co-Respondent" is, in every sense of the word, a box-office play.

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"The Man Without a Country"
Edward Everett Hale's Patriotic Classic

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A Big Drama of the West

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"Come Through"
Geo. Bronson Howard's Greatest Melodrama

JEWEL
PRODUCTIONS
INC.

"K"

Written by Mary Roberts Rinehart, our best-liked American novelist—read in McClure's Magazine and in book form (Houghton-Mifflin Co.) by Two Million people—perpetuated on the screen by Lois Weber for Thirteen Millions more

Once in a blue moon a story that lives in every memory lends itself naturally to the Screen. Pictured as skillfully as written, such a photo-play has the earning power of an oil stock and the soundness of a Government bond.

"K" needs no synopsis here—is better for no word paintings—demands no megaphone.

An unheralded actress, Miss Mildred Harris, takes the heart and soul of "K"—picture as well as man—into her keeping and, in the girl Sidney, gives you one perfect hour of sweetness and light.

In this by-millions-loved story, bound up in the abnegation of a great Surgeon, there is Pathos—the thrall of Excitement—Human Feeling in overflowing measure.

To see the photodrama "K" means to realize anew that a perfect love story may need no words.

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KANSAS CITY, MO.	1025 Main Street
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PHOENIX, ARIZ.	117 North Second Street
PITTSBURGH, PA.	1201 Liberty Avenue
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SALT LAKE CITY, UTAH	56 Exchange Place
SAN FRANCISCO, CALIF.	121 Golden Gate Avenue
WASHINGTON, D. C.	307 Ninth Street, N. W.

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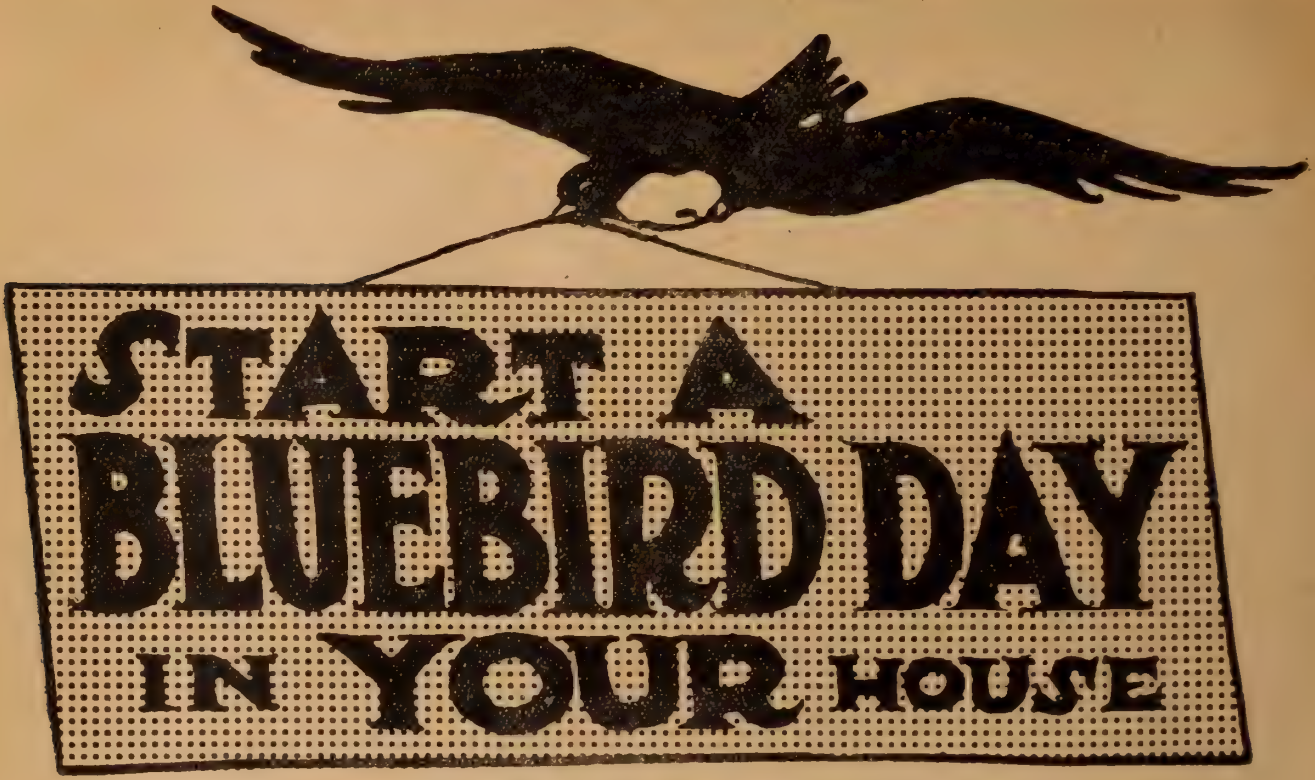
CALGARY, ALTA. CAN.	407 Eighth Avenue
MONTREAL, QUEBEC, CAN.	296 St. Catherine Street W.
ST. JOHN, N. B., CANADA	87 Union Street
TORONTO, CANADA,	106 Richmond Street W.
VANCOUVER, B. C., CANADA	711 Dunsmuir Avenue
WINNIPEG, MANT., CANADA	40 Aikins Building

If there is no Jewel Office in your territory as yet, write us at the Home Office, 1600 Broadway, New York

JEWEL
PRODUCTIONS
INC.



¶ It's the best tip we've ever given out, if the words of scores of successful Exhibitors mean anything to you, who are in the same business with the same conditions, whether you are in Florida, Texas, Maine or Oregon.

¶ Every big business man, every shrewd advertiser, every wise merchant has learned the power of cumulative advertising. If you haven't learned it, you WILL learn it. Constant hammering on "THE WORLD'S BEST PICTURES ON BLUEBIRD DAY" will build a lasting business for you and your house.

¶ If you haven't contracted for BLUEBIRD PRDUCTIONS, do so at once. If you have booked BLUEBIRDS haphazardly, start a BLUEBIRD DAY and hammer it hard. Once you get the fact of FINEST PICTURES AT YOUR HOUSE ON BLUEBIRD DAY into the minds of your patrons, you build for permanence. Communicate with your nearest BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

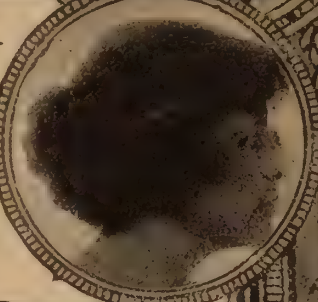
Start a BLUEBIRD DAY in YOUR House

MARIE WALCAMP

BEN WILSON ··

4 GREAT SERIALS

LARRY PEYTON - "RED ACE" ·



NEVA GERBER - "VOICE on the WIRE"

BOOK THROUGH ANY UNIVERSAL EXCHANGE

"The Red Ace"

The Trump Serial

Featuring MARIE WALCAMP, direction Jacques Jaccard. Carries the same star and the same director who made "LIBERTY" the most successful of all serials.

"The Voice On the Wire"

The Mystery Serial

Featuring Ben Wilson, Neva Gerber, Jos. Girard—direction Stuart Paton. A mystery serial that piques and baffles. Packs a wallop in each installment.

HARRY CARTER - "GRAY GHOST"

···· MARIE WALCAMP ······

"The Gray Ghost"

The Great Metropolitan Serial

Featuring Priscilla Dean, Harry Carter, Eddie Polo, Emory Johnson—direction Stuart Paton. Based on "Loot," by Arthur Somers Roche. A gripping story of a mysterious—nervy—and daring crook.

"Liberty"

The Patriotic Serial

Featuring MARIE WALCAMP, di-with speed and thrills as it pounds with speed and thrlls as it pounds home a patriotic message that gets under the skin of every fan.

PRISCILLA DEAN ···

EDDIE POLO - "LIBERTY"

Butterfly Pictures
present
Little

ZOE RAE

in

"The Cricket"

A Romantic Drama of Stage Life
Directed by Elsie Jane Wilson

Book thru any BUTTERFLY Exchange or
from UNIVERSAL Film M'f'g. Co., Carl Laemmle
President ~ 1600 Broadway, New York

Century Comedies present

ALICE HOWELL IN

"AUTOMANIACS"

Directed by **J. G. BLYSTONE,** Director-General

IF you haven't contracted for Century Comedies, DO SO IMMEDIATELY. Century Comedies are as vastly different from the ordinary comedies as day is from night. Century Comedies are FEATURE PRODUCTIONS, featuring ALICE HOWELL, greatest comedienne on earth.

Four smashing winners all ready. . . "BALLOONATICS" (released Sept. 1st)—"AUTOMANIACS" (released Oct. 1st)—"NEPTUNE'S NAUGHTY DAUGHTER" (released Nov. 1st)—"HER BAREBACK CAREER" (released Dec. 1st).

Marcus Loew of New York, largest owner of moving picture theatre circuits showing Century Comedies—The Strand—finest picture theatre in America showing Century Comedies, as well as the biggest and best houses throughout the United States and abroad.

Complete advertising and publicity props for each release. Century Comedies handled exclusively by the LONGACRE DISTRIBUTING for the United States and Canada. Branch offices in all principal cities. Write or wire your nearest Longacre branch for full particulars, or communicate with the home office.

Longacre Distributing Co.

Mecca Building, New York City.

Novelty Special 1 Reel Release "SEEING NEW YORK"

$5 PER DAY NO LESS

by Hy Mayer

MILLIONS OF PEOPLE HAVE NEVER SEEN NEW YORK MILLIONS WANT TO SEE IT—HERE'S YOUR CHANCE

IT is estimated that more than 350,000 people are daily visitors in the world's largest city —New York. Millions more would love to see it but can't—haven't the time, nor the money. Here's your big opportunity to book, advertise and pack your house with people who want to see "the big town."

"SEEING NEW YORK," with Hy Mayer's Animated Cartoons is a crackerjack release. Full of interesting sights, that even the visitor has never seen. Incidents, scenes, big buildings, harbors, and endless other sights peculiar to New York alone, pictured in this fascinating special. $5.00 a day rental. No more and NO LESS. Book thru any Universal Exchange.

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - - - - - - - - - - NEW YORK

The MOVING PICTURE WORLD

The Museum of Modern Art
LIBRARY
Periodical

VOL. 9 NO. 22
JAN. 17, 1920

EDITH ROBERTS

IN

"THE TRIFLERS"

A BIG MONEY PICTURE

Carl Laemmle
offers

FRANCELIA BILLINGTON

IN

THE DAY SHE PAID

UNIVERSAL
SPECIAL
ATT TION

A FANNY HURST STORY OF MODELS AND MORALS

A compelling story of unusual sincerity and honest heart-appeal for every man, woman and girl and everyone who might have been a girl. A drama with a tremendous crisis and this very human girl meeting it in a way that will make you ask yourself: "Would I not have done the same?"

AND THE PAST OF A MODEL WIFE

Carl Laemmle
has the honor of presenting
NUMBER SIX of the
STAGE WOMEN'S
WAR RELIEF SERIES
Two-reel Photoplays de Luxe

with a
Powerful Cast
including

—:o:—

ENID MARKEY
MONTAGU LOVE
BLANCHE YURKA
ADELE ROWLAND
FREDERICK TRUESDELL
HARRY DAVENPORT
FRED NICHOLS
MAUD VON TURK
HELEN DUGAN
ROBERT LOWE

—:o:—

"SHE'S EVERYWHERE"

A Comedy-Drama by Jack Larric
Directed by George Terwilliger
Supervision Eugene Spitz

"We are particularly pleased with the results"
CAPITOL THEATRE

DON'T MISS THE FIRST

NOW RELEASED!

The Cyclonic Super-serial of Might and
Mystery, Picturing

THE STRANGEST CHARACTER

EVER SCREENED. PLAYED BY AN

ALL-STAR CAST

Including

Kathleen O'Connor
Jack Perrin
Gertrude Astor
Leonard Clapham
Jim Farley
Henry Barrows
J. Barney Sherry

Directed by
AL RUSSELL

"The LION

TERRIFIC EPISODE!

DON'T OVERLOOK

The Opening Chapter of the Most Astounding Story Ever Pictured

EPISODE I

"THE FLAMES OF HATE"

To be followed by

"THE ROPE OF DEATH"
"THE KIDNAPPERS"
"A DEVILISH DEVICE"

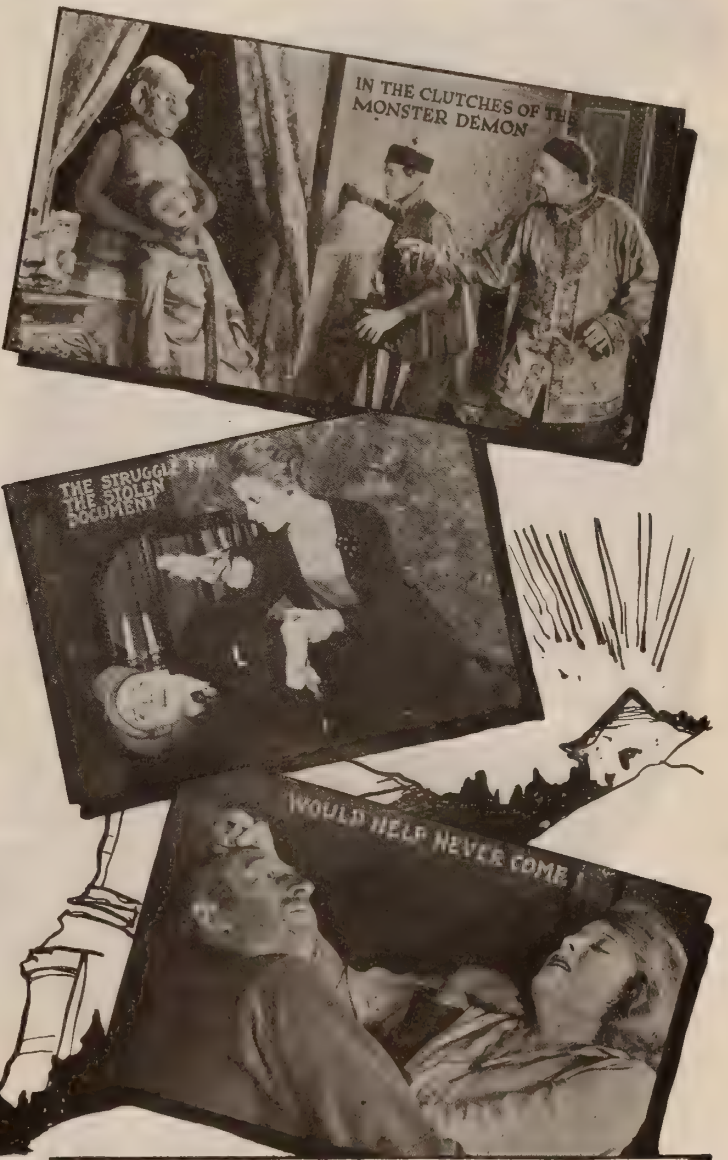
And 14 other

STUPENDOUS EPISODES

—:o:—

Start Right in Now and Insure

18 SOLID WEEKS of PROFITS—PROFITS—PROFITS **18**


IN THE CLUTCHES OF THE MONSTER DEMON
THE STRUGGLE FOR THE STOLEN DOCUMENT
WOULD HELP NEVER COME

"If the eighteen episodes conform to the first three the serial should leave in it's wake a train of SATISFIED BOX OFFICES"

EX. HERALD.

MAN"

UNIVERSAL

FOUR SELECTED HARRIS-WEBER JEWELS

"HOME"
"FORBIDDEN"
"BORROWED CLOTHES"
"FOR HUSBANDS ONLY"

?
"Who Directed"

YOU know exactly as well as we do that a Star without a Director is a ship without a rudder. And some ships have rudders that keep them on their true course, while others drift at the mercy of the wind and tide. Yet a new and untried ship looks exactly as good as one whose Captain and Rudder have been proven—that is, while the new ship is **in the dock!**

IN the mind of practically every shrewd exhibitor in the land, the drawing power of Mildred Harris Chaplin **as an actress** is bound up tight with the **playwriting** ability and **directional** talent of Lois Weber.

YOU know that every one of the Harris Jewels directed by Lois Weber has been both an artistic and a commercial triumph. Out of this list of Seven we have selected **Four** whose power to draw, to thrill, to entertain is **incontestable.** Show these four. They give you one of the Screen's most appealing actresses, **directed by** one of the foremost directors of the world.

YOU NEED THE DIRECTOR AS WELL AT THE STAR

Harry Carey to the Aid of the Nation; He Would Help to Drive the Bolsheviki From Our Midst; May Discard Ponies

Rough-Riding Star Might Come to Omaha to Curb the Reds.

Harry Carey, Universal star, is come to the aid of the nation.

Many folk thought he had been in training with his gang of bronco busters solely for film purposes.

'Tain't so, entirely.

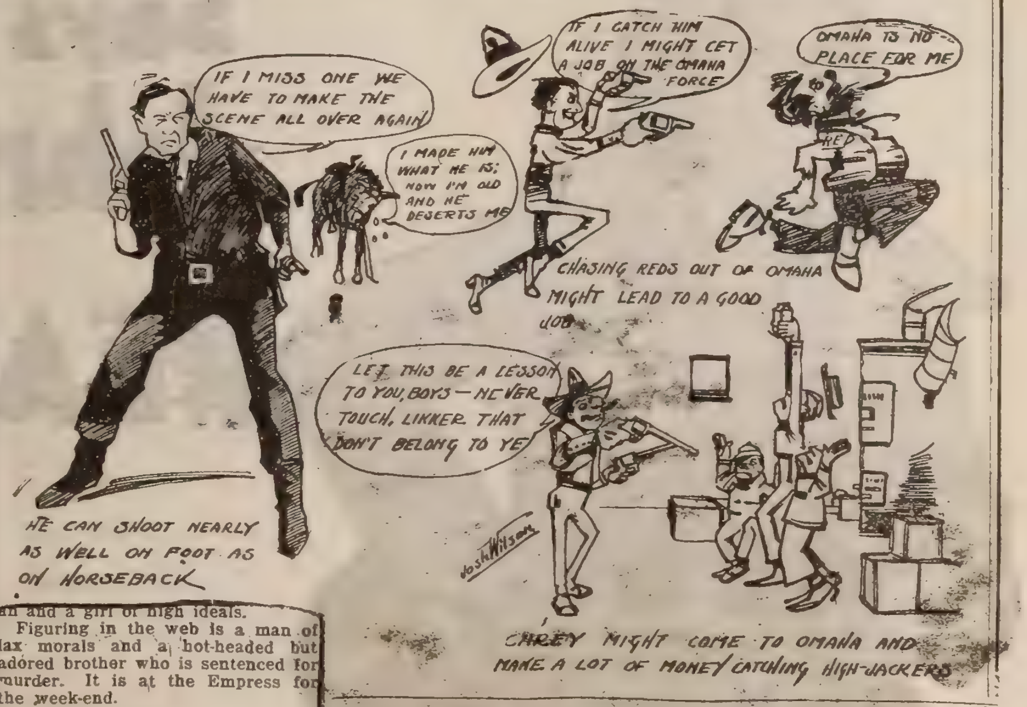
Carey wants to help drive out the bolsheviki. So he has offered the services of his rough-riders to combat the reds. He believes his sharpshooters from the plains would obtain effective results. However, he says they may have to discard their ponies if they are to invade the east side, New York, to drive anarchy from that melting pot.

Carey himself, if necessary, will go unaided into the red retreats to use his shootin' irons against the menace of radicalism.

M. G. Rogers, publicity expert in the Omaha offices of Universal, has a big idea. He has heard there are a lot of red in Omaha, and more on the way. He thinks if the bolsheviki get rampant in Omaha, Carcy might be persuaded to come here to aid the local authorities in keeping anarchy down to a minimum in the Gate City.

Rogers ideas have been visualized by an expert of The Omaha Daily News in the accompaning cartoon.

—FAIRBANKS.


IF I MISS ONE WE HAVE TO MAKE THE SCENE ALL OVER AGAIN
I MADE HIM WHAT HE IS; NOW I'M OLD AND HE DESERTS ME
HE CAN SHOOT NEARLY AS WELL ON FOOT AS ON HORSEBACK
IF I CATCH HIM ALIVE I MIGHT GET A JOB ON THE OMAHA FORCE
OMAHA IS NO PLACE FOR ME
RED
CHASING REDS OUT OF OMAHA MIGHT LEAD TO A GOOD JOB
LET THIS BE A LESSON TO YOU, BOYS—NEVER TOUCH, LIKKER THAT DON'T BELONG TO YE
Josh Wilson
CAREY MIGHT COME TO OMAHA AND MAKE A LOT OF MONEY CATCHING HIGH-JACKERS

an and a girl of high ideals.

Figuring in the web is a man of lax morals and a hot-headed but adored brother who is sentenced for murder. It is at the Empress for the week-end.

"PEG O' MY HEART."

A movie of "Peg o' My Heart" has been completed by Famous Players. It is the play in which

Cartoon in an Omaha paper where Carey is well known and very popular, showing how to deal with the Reds.

Sanderlin Issued Souvenir Program for "Lasca"

REALIZING the tremendous popularity of Frank Desprez's poem, "Lasca," Manager Sanderlin of the Tudor Theatre of Atlanta, Ga., did a wise thing. He got up a souvenir program for the theatre containing a Christmas wish for his patrons on the outside cover, a beautiful photograph of Frank Mayo, the star, on the inside cover and a reproduction of the poem itself facing the photograph. He played to capacity business during his run and hundreds of people expressed to Mr. Sanderlin their appreciation of his souvenirs. Here are two letters which Mr. Sanderlin sent to the Moving Picture Weekly as evidence of the appreciation expressed to him by word of mouth and by letter:

MUTUAL LIGHT & WATER CO.
Brunswick, Ga.
Dec. 22, 1919.

The Tudor Theatre,
Atlanta, Ga.

Gentlemen:

I note in the Atlanta papers that you are to have the poem "Lasca" on the screen, and that you are giving away souvenirs in the shape of a booklet containing the complete poem.

For some time, I have been trying to get a copy of this poem, but have been unsuccessful. I am enclosing stamps that may cover the booklet, and am going to ask you to mail me a copy. By so doing, you will greatly favor the undersigned, and when next in the city, I will drop in at the Tudor and stay a while.

Yours truly,
J. P. Brooks.

THE TUDOR

Temple of Motion Pictures

Personal Direction Wm. Oldknow
Joe H. Sanderlin, Manager
Atlanta, Georgia

WISHING YOU A MERRY CHRISTMAS

SPECIAL HOLIDAY PROGRAM

FRANK MAYO
in

"LASCA"

Music by
TUDOR ORCHESTRA

Vincent Kay
Director

John Gordon Moore
Organist

The front cover of Programme.

Y. M. C. A.
Atlanta, Ga.

Mr. Joe H. Sanderlin, Mgr.,
Tudor Theatre, Atlanta, Ga.

Dear Sir:

After seeing the wonderful presentation of "Lasca" at your theatre, I must confess that it is indeed a beautiful picture with a splendid moral. If possible I would like very much to buy from you a copy of the poem "Lasca." If you have none to sell me, then perhaps you can tell me where I can buy a copy.

Thanking you for your kindness,
I am, yours truly,
Geo. E. Chancellor.

"WORTHY of a REPEAT

Says Manager

John Wiegle

READ

DOROTHY PHILLIPS

IN THE
SUPER-
PRODUCTION
OF
THE
HOUR

UNIVERSAL

ENGAGEMENT"

"I consider 'THE RIGHT TO HAPPINESS' one of the few great and successful pictures of the year. All former attendance records at my theatre were knocked groggy when I counted up my two nights' receipts. Of all the big plays we have had in the last year this one can be placed right in the foreground. It's a winner all the way and WORTHY OF A REPEAT ENGAGEMENT."

JOHN WIEGLE,
Labor Temple Theatre,
Staunton, Ills.

Dec. 16, 1919.

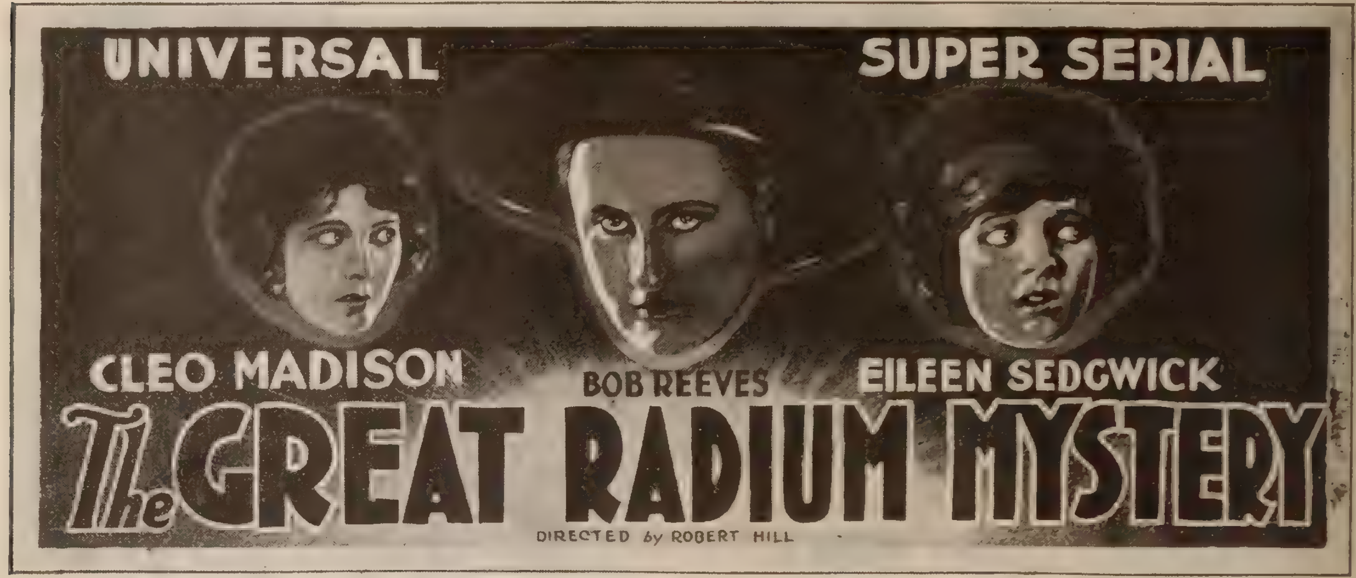
"The RIGHT to HAPPINESS"

THE GREATEST LOVE STORY EVER TOLD

PRODUCED UNDER THE DIRECTION OF
ALLEN HOLUBAR

—JEWEL

Posters and Comments



Twenty-four sheet poster for "The Great Radium Mystery."

HERE ARE UNDISPUTED DENVER FACTS

The Strand Theatre, Denver, has run two serials—"THE RED GLOVE" and "THE MIDNIGHT MAN"—both Universal made.

The Strand is one of Denver's leading theatres, charging a 25-cent admission. They have established such a serial following with the two above-mentioned serials that other first-run houses on Curtis Street have now decided to book serials.

Mr. Edw. Hibben, manager of the Strand Theatre, viewed three episodes of "THE LION MAN" and immediately contracted for the first-run showing. Following this, The Plaza, another Curtis Street theatre, booked the second run.

Despite the fact that the release date was several weeks off, every exhibitor who viewed the first three episodes of "THE LION MAN" immediately booked it.

The following theaters have already booked "THE LION MAN," which in itself we feel is quite a recommendation for its merits, because these managers KNOW a good serial when they see one.

Strand	Denver	Rourke	La Junta	Maverick	Thermopolis
Plaza	Denver	Critcher	Pueblo	Elk	Worland
Bijou	Denver	Rex	Raton	Rex	Basin
Grand	Denver	Mutual	Las Vegas	Hub	Cowley
Ogden	Denver	Rialto	Trinidad	Armada	Lovell
Webber	Denver	Ideal	Albuquerque	Lyric	Sterling
Emblem	Denver	Hub	Casper	Star	Holly
		The Odeon	Colorada Springs		

ABOUT THE STORY

"The Lion Man" is taken from "The Strange Case of Cavendish," by Randall Parrish, a story that has been read by millions. It is the story of a girl reporter detective who is endeavoring to unravel the mystery of the millionaire Cavendish's death and the whereabouts of the "real" will. The settings are in Los Angeles and in the mountains of Arizona. It was directed by Al. Russell and stars Kathleen O'Connor and Jack Perrin.

SIX REASONS WHY "THE LION MAN" WILL PROVE A WINNER

1. UNIVERSAL made it!
2. It's their banner serial.
3. The story has such interest-holding power that your patrons can't help but stick to the end.
4. The man character, "The Lion Man," is the strangest character on the screen—his strangeness is good publicity.
5. The advertising possibilities are unlimited.
6. The cast includes Kathleen O'Connor, Jack ,Perrin Gertrude Astor and Barney Sherry.

on Universal Productions

GREAT

Omaha, Nebr.
October 31st, 1919.

Laemmle Film Exchange,
City.

Dear Friend Harry:

As to the merits of the picture "The Right to Happiness," there is but one verdict it is GREAT. I have witnessed the reeling of a great many pictures, and having had a little dramatic experience, I think I am a fair judge of acting, and will say, without prejudice, that Dorothy Phillips is one of the best actresses appearing upon the screen to-day. She is not only blessed with good looks, and a pretty form, but the good Lord has endowed her with a wonderful personality, and she is unusually versatile in adapting herself to characters. Her interpretation of the role of "Dorothea" is simply wonderful. Were it not for the fact that the cast of characters is given before the picture, showing that she is playing a dual role, it would be hard to believe that the parts of "Dorothea and Vivian" were played by the same person.

Very truly yours,
(Signed) H. H. Sappington.
PITTSBURGH PLATE GLASS CO.

One sheet for "The Brute Breaker."

Can't Make Mistake

Dec. 15, 1919.
Universal Film Corporation,
Cleveland, O.

I am including in my remittance balance due you on the two Century Comedies. Could you furnish me with a Rainbow or Lyons Moran Comedy for Dec. 25th?

I wish to thank you very much for the excellent service you are furnishing me. No small town exhibitor could make a mistake in using your service, getting the same pictures, and courteous treatment I am receiving.

Again thanking you, I am,
K. P. Theatre, La Rue, O.
V. G. Secord, Mgr.

P. S.—Could you send me a press sheet for "For Husbands Only." Please send by return mail.

A Business Builder

Marcus, Ia., Dec. 4th, 1919.
Universal Film Exchange,
Omaha, Neb.

Last night I run the first episode of the Midnight Man and say it sure went over with a bang despite the fact that the weather was bitter cold. I am not going to boast of the big crowds that will continue to come but I take this opportunity to tell you that it pleased my patrons and I thoroughly believe it will be a business builder.

Fred S. Knox.
Idle Hour Theatre.

Three sheet for "His Divorced Wife."

Contracts Now by Mail and Deposits Gladly Paid

Indianapolis, Ind., Jan. 1, 19120. (Special).—According to Ralph W. Abbett, manager of the Universal Film Exchange at Indianapolis, more contracts on Universal productions are being obtained through the mail than ever before.

"It is truly surprising the number of contracts that we get daily through the mails, "Mr. Abbett said recently. "Exhibitors who have always opposed making deposits on pictures when they book them are now gladly mailing their checks along with a contract for certain Universal productions.

"The only reason I can see for this is the fact that Universal productions are now bigger and better than ever, "Mr. Abbett continued. "Never before, in my opinion, has the Universal product been as good as it is to-day.

"Exhibitors also are realizing the better quality of Universal pictures and I believe this is the reason why we are getting so many contracts through the mails. Exhibitors also realize that when we book them a picture, our publicity department does everything it can to help that exhibitor put the picture over."

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*
(*Copyright,* 1920, *Universal Film Mfg. Co. All Rights Reserved.*)
Vol. 9 JANUARY 17, 1920. No. 22

OUR OWN FICTION MARKET

IN conformity with the recent practice of film magazines of the scope and importance, though possibly not the circulation of "The Moving Picture Weekly," we have established a department for the sale of manuscripts that cannot be sold anywhere else. and for the information of our exhibitor circulation. In regard to the latter object, we assume, inasmuch as so many exhibitors are in and are going in to the producing business, that they wish to be kept closely in touch with all saleable fiction. At least they will know why films rent for such high prices, when they learn the prices we ask for our scenarios.

Our first offering came to us by mistake. The author (whose name, for obvious reasons, is not given) seemed to think that the Moving Picture Weekly was either a scenario department or a fiction mart. No price limit was specified in the communication, and therefore the editor is at liberty to entertain any offers which are in conformity with the manifest merit of the scenario, which is called, "Speed." Here it is.

"SPEED"

A Jazz Party
An Introduction
A Proposal
Preparations on both sides for an elopement
A High Powered Car
A hurried explanation to a minister, the minister taken into the car to avoid the wrathy parents.
Married while motoring
Honey Moon
One year: A youngster
Two years: Another
High Life
Death and winding up with an automobile funeral.

The idea used is to show how one rushes through this life.

Introduce comic features such as stork, Etc.

"The Great Air Robbery" Breaks Superba Theatre Record

THE following telegram has just been received from Mr. Laemmle, who is on the Coast. The Superba is in Los Angeles, Cal., and it is the first house in the U. S. A. to show the great Jewel-Universal epic of the air.

—TELEGRAM—

"GREAT AIR ROBBERY" OPENED SUPERBA YESTERDAY TO WONDERFUL BUSINESS. PACKED HOUSE ALL DAY AND BIG LINE OUT FRONT CONTINUED ALL DAY UNTIL LATE IN THE EVENING. AM POSITIVE PICTURE TREMENDOUS SUCCESS. HOUSE RECORDS BROKEN YESTERDAY. HAVE NO DOUBT WEEK'S BUSINESS WILL PROVE RECORD BREAKING. CARL LAEMMLE.

"The Great Air Robbery" opened at the Superba Theatre on December 28th and on the opening night, Arthur Wenzel, the manager had several persons stationed in the lobby to take down the remarks made by the people as they came out after the performance. Here are some of the things that people said as they came out of the Superba:

"My, what a splendid picture."

"I am so glad we came here to see this show. It is well worth the money."

"The outside lobby is a very good advertisement for this kind of a play."

"I enjoyed it so much."

"It was sure a wonderful picture."

"Sure Nifty."

"Some show."

"Some classy picture."

"Sure was a swell picture."

"He sure did some nifty stunts."

"Most wonderful picture."

...."It's worth standing in line for. Most thrillling."

"It must have cost a mint of money to make that picture."

"My but it was wonderful."

"I don't see how they took all of those scenes in the air. It's amazing."

Only Fifty feet away from You--a mile Up!

With ice-cold nerve, he tensed his body for the wild leap to Beryl's rescue. Two miles below, death waited!

'THE GREAT AIR ROBBERY'

A UNIVERSAL-JEWEL
PRODUCTION DE LUXE
OFFERED BY CARL LAEMMLE
FEATURING

LOCKLEAR

The Daredevil of the Skies

One Gorgeous Thrill Right Thru!

Wounded, exhausted, the Death's Head gang at his heels, Larry staggered into the hiding place her love held out to him.

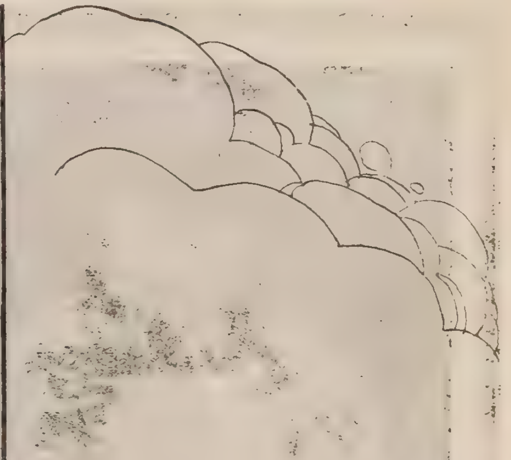
'THE GREAT AIR ROBBERY'

A UNIVERSAL-JEWEL
PRODUCTION DE LUXE
OFFERED BY CARL LAEMMLE
FEATURING

LOCKLEAR

The Daredevil of the Skies

Piracy in The Air Lanes



In a frenzy of terror, she struggled against the vice-like grip of the murderous air pirate.

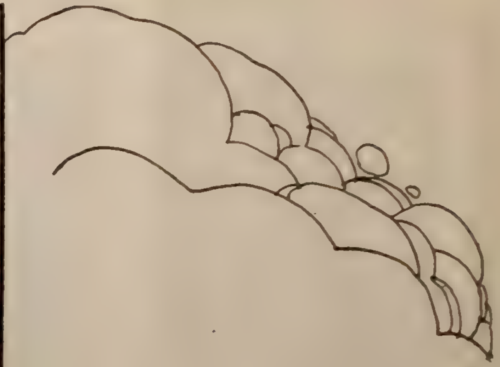
"THE GREAT AIR ROBBERY"

A UNIVERSAL-JEWEL
PRODUCTION DE LUXE
OFFERED BY CARL LAEMMLE
FEATURING

LOCKLEAR

The Daredevil of the Skies

It lifts You out of Your Seat!



Love, loyalty, even life waited on her answer. And there was only one moment left!

'THE GREAT AIR ROBBERY'

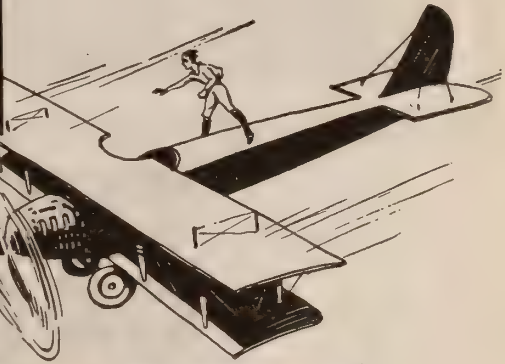
A UNIVERSAL-JEWEL
PRODUCTION DE LUXE
OFFERED BY CARL LAEMMLE
FEATURING

LOCKLEAR

The Daredevil of the Skies

The Picture for which the Camera was Invented

The air bandits fix the hour for the great robbery two miles high in the sky.



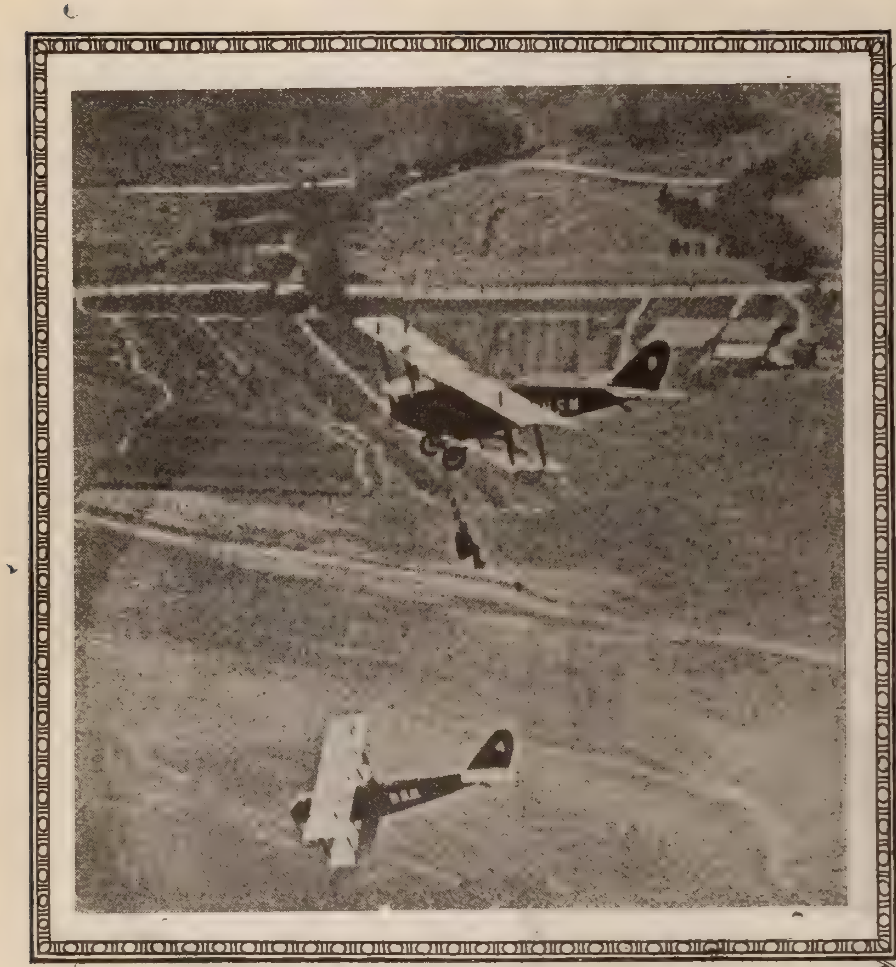
"THE GREAT AIR ROBBERY"

A UNIVERSAL-JEWEL
PRODUCTION DE LUXE
OFFERED BY CARL LAEMMLE
FEATURING

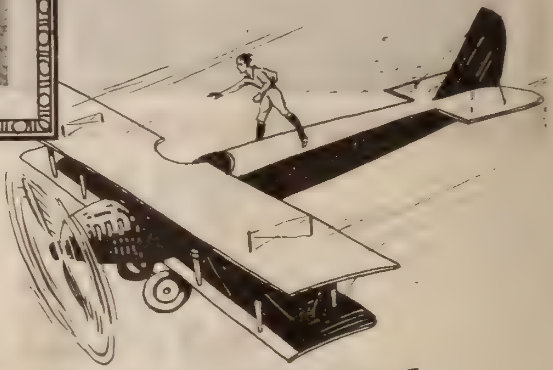
LOCKLEAR

The Daredevil of the Skies

A Thriller in which the Sky's the Limit!



Clutching the swaying ladder, rung by rung, he clambered up to grapple with Beryl's captor.



"THE GREAT AIR ROBBERY"

A UNIVERSAL-JEWEL
PRODUCTION DE LUXE
OFFERED BY CARL LAEMMLE
FEATURING

LOCKLEAR

The Daredevil of the Skies

Charlie from the Orient Rivals Even the Famous "Chong" When It Comes to Singing

By **FERBERT HELDMAN.**

Charlie seems surprised to see Bartine Burkett back on the Rainbow lot. She's back all right.

CHARLIE from the Orient, his right name doesn't matter, star in Rainbow Comedies, released by Universal, has other things to his credit than his impersonating of Charlie Chaplin before the camera. Charlie is some singer. How that boy can gargle. Whether the tickling of his mustache causes the melodious strains that emerge from his cultured throat or not, does not matter, all that concerns us is that Charlie is there when it comes to juggling the high C.

When not capering around Century City while his motions are recorded by the trusty camera, Charlie is stuck away in some nook of the studio diligently practicing the latest songs to the delight of a group of studio folk. Charlie, too, does not forget the songs of Old China in his concerts and usually winds up with something that sounds like the menu of a Chop Suey restaurant reads, if you know what we mean.

Charlie idolizes the famous "Chong," who came from Hong Kong, not far from Peking, the place of the famous comedian's birth. "Chong he is great fellow," says Charlie, "and I like to sing his song best of all because it reflects the true spirit of my countrymen."

That is all we could get him to say on the subject. Then we got personal. "Are you married?" we asked.

"Hipo singo yoka huey bimbo, jio chop suey yakamein," which means, we take it, "How come?"

He sure did uncork a mouthful on that subject.

Next. "How do you like your motion picture work?" we asked him.

His face beamed. With a wink he went back to his old Oriental accent. "Like him very muchee," he answered. Continuing, "my work before the camera, although it is work, is more like play than anything else. Of course certain matters of detail must be adhered to, but outside of that it is easy. I enjoy it very much."

"Oh-h Charlie," came the cry of his director. And Charlie went. We left surprised at two things, namely. Charlie's voice and his wonderful mastery of the English language. On our way out we passed his set. Though busy "beaning" his rival, Charlie was softly humming a few strains from "Chong." The song was probably the one he uses in "Over the Ocean Wave," his next Rainbow Comedy which Jess Robbins is directing.

Moving Picture World says of "ROUGE AND RICHES"

OF the innumerable stories and photoplays dealing with life behind the scenes, with a chorus girl as the principal character, this Universal production entitled, "Rouge and Riches" is entitled to unusual consideration. It not only establishes a real and intimate touch with chorus girl's life, but maintains it throughout the entire six reels. The plot is one that in almost every detail reflects the popular conception of a chorus girl's heart affairs, the jealous intriguing, the glamour of the theatre, and the producer has not forgotten the keen interest of the man in the front row when he sees a new face among the girls who dance and sing.

Mary MacLaren finds a most congenial role in the part of Becky, the proud Southern girl, who determines to invade Broadway for the purpose of ensnaring the heart and fortunes of a millionaire. Her plan is a deliberate one and her good looks help beyond measure in carrying it through.

COMING CENTURIES AND RAIN-BOWS.

THE Century Company has scheduled the following Century and Rainbow Comedies to be released within the next two months.

"All For the Doughbag"—Rainbow Two Reel Comedy, featuring Phil Dunham, Zip Monberg and Bartine Burkett. Miss Burkett has played in several Rainbow Comedies and will be remembered for her excellent work in "The Geezer of Berlin."

"Brownie's Taking Ways," Two Reel Century Comedy featuring Brownie, the Century wonder dog.

"Over the Ocean Wave"—A Rainbow Two Reel Comedy, featuring Charlie from the Orient, directed by Jess Robbins.

"Good Little Brownie"—Century Two Reel Comedy, featuring Brownie, the Century Wonder Dog, directed by Billy Watson.

"The Bull Thrower"—A Rainbow Two Reel Comedy, featuring Phil Dunham, Billy Engel and Edna Gregory. Miss Gregory is also a newcomer to Rainbow Comedies. This picture was directed by J. A. Howe.

The next Century Comedy is provisionally entitled "Tiger Rose and Dandy Lions." This picture features the Century Lions trained by America's famous animal trainer Charles Gay. The story was written and directed by Fred C. Fishback and the cast includes Bud Jamison, Lois Nielson and Harry Swett.

A Bit of Publicity From Far Away China

THE FOLLOWING STORY APPEARED IN THE SHAPE OF AN INTERVIEW WITH WADSWORTH HARRIS IN THE NORTH-CHINA DAILY NEWS OF SHANGHAI.

S. Mitsuhashu, manager of the Komparu Kwan Theatre, Tokyo.

THE cinema artistes who have been delighting the residents of Shanghai with glimpses of how films are prepared are with the Universal Film Mfg. Co., of New York, which is engaged in producing a big picture, the name of which has not yet been decided upon, though final choice probably rests between "Lotus Flower" or "The Petals of Lao-tsz." As showing where the ideas come from for these greater endeavors in the part of the cinema companies, Mr. Wadsworth Harris, a member of the company, explained to a "North-China Daily News" representative, that the leading lady, Miss Marie Walcamp, was struck by a novel she was reading and being convinced herself, and succeeding in convincing the managers, that the story would look well on the screen started a chain of circumstances which eventually led to the company's appearance in Shanghai, and will take them even further afield to Peking and the Gobi Desert. From there they will go to Hongkong and Manila and afterwards probably to India where they will be engaged on a separate picture.

Diving Off a Liner.

The first scenes of the story are laid in Los Angeles, where at Universal City the company producing this film have a remarkable studio covering some 300 to 400 acres. Thence they went to Seattle and from there on the Suwa Maru to Japan. On the trip they were a source of continual wonderment to the passengers and the crew, for some quite thrilling "stunts" were pulled off occasionally such as diving off the side of the ship in evening dress, which Miss Walcamp did. In Japan a number of places were used as settings for parts of the picture, Yokohama, Tokio, Kamakura all play parts in the story while Miss Walcamp in the character of a pilgrim acted one episode with the great Daibutsu as an important part of the background. Even Fujiyama figures in the play and scenes were taken on and about the mountain.

Mr. Wadsworth Harris refused to tell us the story of the play but foreshadowed that when it was eventually shown to the public it would be a sure success. And Mr. Harris ought to know, for his very wide experience should enable him to form an accurate judgment of its prospects. Destined by his parents to become a lawyer in America, he sportingly gave their idea a year's trial, but, as he confesses himself, even while in the lawyer's office, when his principal's back was turned, out would come his Shakespeare and many a rolling passage was declaimed in the prosaic atmosphere of law books and the like. Mr. Harris took to the stage and in Shakespeare he made a name for himself in the United States, taking part in the production of no fewer than twenty works by the Bard of Avon.

Universal's first run house in Tokyo, the Keikoku Kwan Theatre.

Cinderella Comes to Her Own

From the legitimate stage he went to cinema work. not because he had tired of the work he had first chosen, but because he realized that the cinematograph was eventually going to occupy the position it holds today. It was only a few years ago, comparatively speaking, he said, when eye-straining little films were exhibited in unoccupied stores and shops, but things have moved since the pictures were known as the poor relation of "Mr. and Mrs. Drama" and they are going grandly on their way, being shown in million-dollar theatres, etc., and are meeting the long felt want

(Continued on page 22)

ACTION

LIKE the pep in pepsin, it's action —snappy, speedy, breath-catching action that put the name into these fast-galloping Westerns. Here are five hand-picked Hoot Gibson big little two-reel specials—and more to come—as live as hot coals and every one as full of "zip" as a mountain breeze. Don't give your people mere "Westerns"—show them the best, and keep 'em coming every week. You surely will if you book by the brand.

ACTION WESTERNS

HOOT GIBSON

THE SMILING TERROR, IN

"ROARIN' DAN"

"WEST IS BEST"

"THE LONE HAND"

"THE JAY BIRD"

"THE DOUBLE HOLDUP"

"THE TRAIL OF THE HOLDUP MAN"

Universal always did make the best short stuff

WESTERNS

Publicity for "The Phantom Melody"

ADVANCE STORY

AN all-star cast supports Monroe Salisbury in 'The Phantom Melody," coming on ———— to the ———— Theatre. It is unusual for a star to be supported by players with a popularity paralleling his own. Such is the case, however, in "The Phantom Melody." Monroe Salisbury is supported by Henry Barrows, Ray Gallagher, Charles West, Jean Calhoun, Milton Markwell, Lois Lee and Joe Ray.

"The Phantom Melody" was directed at Universal City by Douglas Gerrard. It is the story of a strange fate pursuing the members of a titled British and a wealthy Italian family during war times in Italy. The spectacle of a man being buried alive and later returning from the tomb, a terrific duel over a Monte Carlo gambling table, magnificent interior scenes of an Italian villa and a dramatic situation that sustains to the smashing climax, are outstanding features of the production.

Monroe Salisbury's reputation as the Mansfield of the Screen is based on such Universal productions as "His Divorced Wife," "Sundown Trail," "The Sleeping Lion" and other successes.

STARTED WITH UNIVERSAL.

JEAN CALHOUN, of the Georgia Calhouns, one of the most prominent families in the old South, is playing the feminine lead in "The Phantom Melody," opposite Monroe Salisbury, in Universal's latest photodrama, coming to the ———— on ————.

When Douglas Gerrard received the manuscript of "The Phantom Melody" he found that the heroine was an English girl of noble birth, living with her father on an old Italian estate. He therefore instructed the casting director at Universal City to engage the best looking blonde lead to be found—one giving every suggestion of breeding and refinement. The very type required was found in Miss Calhoun, who has already played leading roles with Earle Williams, Frank Keenan, Tom Mix, and who has played opposite Dorothy Phillips in several of her big successes.

Miss Calhoun was born in Columbus, Georgia, attended school in New Orleans, and graduated from the Hollins College in Virginia two years ago. While on a visit to California, immediately after leaving school, she had an opportunity to play a small part in a photodrama being filmed at Universal City, and she became so enthusiastic over the work that she informed her family of her intention to remain in motion pictures permanently.

In "The Phantom Melody" Miss Calhoun has the best opportunity of her screen career. She wears a number of beautiful frocks which set off her fair beauty, and displays rare talent in the emotional scenes in the story.

BEAUTY AND BRAINS.

A LITTLE over a year ago the Photoplay Magazine conducted a "Beauty and Brains Contest" for the purpose of selecting a young woman possessing the greatest promise for success on the screen. Over ten thousand applicants figured in the contest, and of all these the committee selected Lois Lee, a young girl from Lincoln, Nebraska, whose sole previous public experience was confined to amateur theatricals produced by the University School of Music in her home town.

After a year in photoplays, Miss Lee was selected to play the role of a French actress in "The Phantom Melody," a Universal production starring Monroe Salisbury, which will be shown at the ———— Theatre on ————.

Lois Lee has just celebrated her twentieth birthday, and possessing youth, exceptional beauty and unusual talent, every director under whom she has acted so far, agrees that she has a bright future in store. She has every requirement of face, form, intellect and temperament for success in motion pictures.

FOR THE HERALD

THE muffled roar of the war guns struck terror to the heart of Gregory Baldi, safe on his Italian estate near the Austrian frontier. Not that he was in physical danger but the booming of the guns reminded him that he had sent another man to the front in his place. At the outbreak of the war Baldi was in an Italian gambling den with Oliver Drake, son of a British Baronet then domiciled in Italy. A dispute arose over the cards and Drake called another man to a duel. Drake's adversary was badly wounded but Baldi convinced Drake that he was dead. To avoid arrest and misery to his family Drake was persuaded by Baldi to enlist under his name.

In the trenches Drake meets the man he believed he killed. They become friends and Drake returns, at the conclusion of the war, to find that Baldi is trying to wreck his home.

What happens?

For the answer go to the ———— Theatre to-night where "The Phantom Melody" is being screened.

"The Phantom Melody" was produced at Universal City under the direction of Douglas Gerrard and stars Monroe Salisbury.

Salisbury Over Two Years With Universal

THERE are few actors on the American screen as well liked, and deservedly so, as Monroe Salisbury, star of Universal's newest feature, "The Phantom Melody," which is to be shown at the ———— on ————.

Salisbury has been starring in Universal productions for over two years and in that time has appeared in many elaborate photodramas, creating a series of character roles which stamp him as a master of his craft. In such features as "That Devil Bateese," "The Sleeping Lion," "The Man in the Moonlight," "The Savage," "The Millionaire Pirate" and "Sundown Trail," Mr. Salisbury won a following among photoplay patrons second to but few playeds on the screen, and achieved a reputation as one of the finest portrayers of unusual characters that ever acted before a camera.

Monroe Salisbury brought to the screen the talent and experience gained by distinguished service on the dramatic stage, receiving his early training as a member of a stock company in his home city, Buffalo. When not yet out of his teens he secured an engagement with the late Richard Mansfield, and under the direction of that splendid artist gained a knowledge of acting such as could have been received by few young men. After graduating from the Mansfield Company he played with Katherine Kidder, with Mrs. Fiske, with John Drew and other famous stars of the speaking stage.

His first appearance on the screen occurred about seven years ago, when feature productions were still unknown, but he came into his own when he played the role of Allesandro, the Indian, in "Ramona," which was declared to be a masterpiece. He also played the principal role in Harold Bell Wright's story. "The Eyes of the World," before becoming associated with Universal.

In "The Phantom Melody" Mr. Salisbury is said to have reached the pinnacle of his art.

Carl Laemmle offers
Monroe
Salisbury
in

"The Phantom Melody"

MONROE

IT'S *romance*, after all, that people chiefly want to see--the romance of a great love, or of some high adventure, or mighty sacrifice.

AND here is MONROE SALISBURY---that Master of Emotion--in a great, sorging drama embodying all three--all staged in sumptuous settings that make a feast for mind and eye.

WHEN you advertise "THE PHANTOM MELODY" lay stress on the fact that here is a picture of wondrous sentiment and heart appeal--the story of a love refined in the fires of war and of a man who came back from the dead to save a woman in her great hour of need.

Salisbury
"The Mansfield of the Screen"
"The PHANTOM MELODY"
An Ultra-Romantic
Universal Special
Attraction in Wondrous
Settings

Instructional Films Become A Fact

MOMENTOUS CO-OPERATION WITH D. APPLETON, THE SCHOOLBOOK PUBLISHERS BRINGS THE UNIVERSAL EDUCATIONAL INTO NEW FIELD OF USEFULNESS.

A FAR REACHING plan for the introduction into the schools of systematic series of instructional films as supplements to standard text books is being rapidly developed by the Educational Department of the Universal Film Manufacturing Company, in co-operation with D. Appleton and Company, school book publishers. In announcing this plan Harry Levey, Manager of the Educational Department of the Universal Company stated that the first of the series is to be exhibited at the February session of the National Educational Association at Cleveland, Ohio, during the last week in February.

"Under this plan," said Mr. Levey "films closely paralleling the text books are to be built up in close cooperation with the authors of the texts, whose names will appear on the films as evidence of correctness and authenticity. From the standpoint of motion-picture technique, the excellence of the films will be assured by the past accomplishments in the field of educational films of the men and women whom I have been so fortunate as to obtain for these productions.

"The thorough treatment which marks the text of the publisher with whom we are co-operating will be rigidly adhered to in the production of the film. The two companies associated in this project are acknowledged leaders in their respective fields, and both have established reputations which their joint productions will be made to uphold. The so-called "educational" pictures which have thus far appeared on our screens represent sporadic efforts which have nothing in common with the broad, comprehensive scope of the new undertaking, which is the pioneer effort for systematic series of pedagogical films, in logical sequence, for class room use."

"Practically every subject of the school curricula from the primary grades to the University are to be visualized, not only such subjects as history, geography, nature study, physics, geology, biology, chemistry and agriculture, which obviously lend themselves to graphic picturization, but such subjects as accounting and mathematics, which, contrary to general impressions, are admirably suited to screen presentation!

"While these series of films are intended primarily for use in connection with the texts which they parallel, they will be so designed that they can be used independently if desired.

"Authorities state that 80 per cent. of human knowledge is received through the eye and that the great majority of people are "eye-minded" rather than "ear-minded," that is, remember by visual images rather than by memory of sounds.. Geography and history are to many pupils the pictures in their school books or the mental images which they create. If the same lessons are supplemented by pictures of the entire subjects in motion, the impressions will be many times as strong and lasting. These films are not intended in any way to replace the text or take the place of effort on the part of the pupil, so necessary to mental training, but they will make the effort more pleasant, its effort more lasting and the knowledge acquired by a certain mental effect much wider. Since this project was publicly announced I have received thousands of letters from educators in all parts of the country warmly commending the plan.. It is the concensus of opinion of leaders in education that the project is the longest step forward for the development of education in modern times."

A Bit of Publicity from Far Away China

(*Continued from page* 18)

for popular-priced entertainments for the masses. It is now no uncommon thing for the first night of a new film to be looked forward to with quite as much interest as a new production of grand opera.

Speaking as an actor, Mr. Harris found that the two styles of work were vastly different. The absence of lines which to make effect forced the artistes to fall back upon attitude, gesture and expression to a much greater extent until a really clever artiste can convey a message even by the "expression of his back."

A Cure for Jaundice

Mr. Harris also spoke of a certain amount of difficulty in acting in the open streets, the impossibility of always getting a crowd to behave as if nothing unusual were toward and the many distractions that even the artistes themselves found in the crowds. Apropos of this he told an excellent story of an incident which occurred to him in Seattle. It will be remembered that in order to obtain the best results in photography the artistes make up with a yellowish grease paint and in some studios they actually wear canary yellow collars and shirts. Just before leaving Seattle, they were making ready to go out for a picture and he was waiting alone for his companions in a motor-car ready made up for his work. On the side walk stood an old lady who regarded him commiseratingly for a while and then timorously coming forward, remarked to him "I know you are a very sick man. I know of a wonderful doctor down in Tacoma and he cured me of Jaundice in three months."

The old lady was considerably confused when Mr. Harris explained the real reason for the ghastly hue in his complexion.

The Company, which is travelling under the control of Mr. Henry McRae, director-general of the Pacific Coast Universal Film Manufacturing Co., had, said Mr. Harris, been struck with the exceedingly hearty welcome which they had received at the hands of the people of Shanghai and the facilities that had been extended to them of making their pictures, particularly at the Race Course.

NONE TOO SMALL.

Universal Film Exchanges,
Oklahoma City.

I would like to say that the town or theatre never gets too small to show "The Heart of Humanity" or any one of Dorothy Phillips' great pictures. I would like you to send me her pictures when possible.

C. L. ABER,
Mgr. Mince Theatre,
Mince, Okla.

Two Missing Links that Never Miss

MR. and MRS.

"JOE MARTIN"

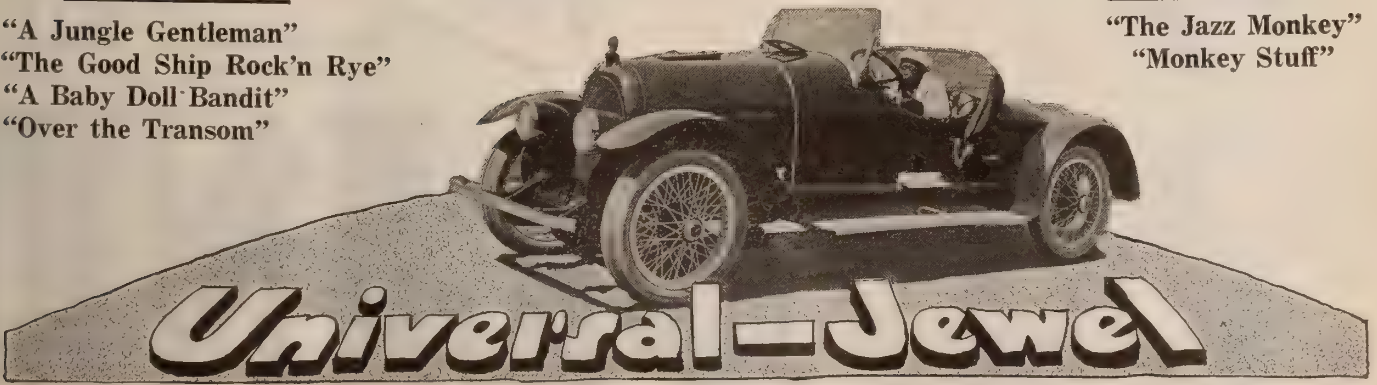
IF you happen to need any more proof that Universal-Jewel is constantly at work digging up novelties with which to make your business more profitable every day, you will do well to look at these MR. AND MRS. JOE MARTIN COMEDIES at your Universal-Jewel Exchange. It is entirely unnecessary to say that they're funny—the bigger point is that they're different—so different from the ordinary run of comedies as to stamp your theatre as a place of unusual entertainment. And that, as you unquestionably know, is the way to make money in the picture business.

THE MISSUS

"A Jungle Gentleman"
"The Good Ship Rock'n Rye"
"A Baby Doll Bandit"
"Over the Transom"

JOE HIMSELF

"The Jazz Monkey"
"Monkey Stuff"



Carl Laemmle
presents
Von Stroheim's
WONDER
PLAY
The UNIVERSAL JEWEL
PRODUCTION DE LUXE

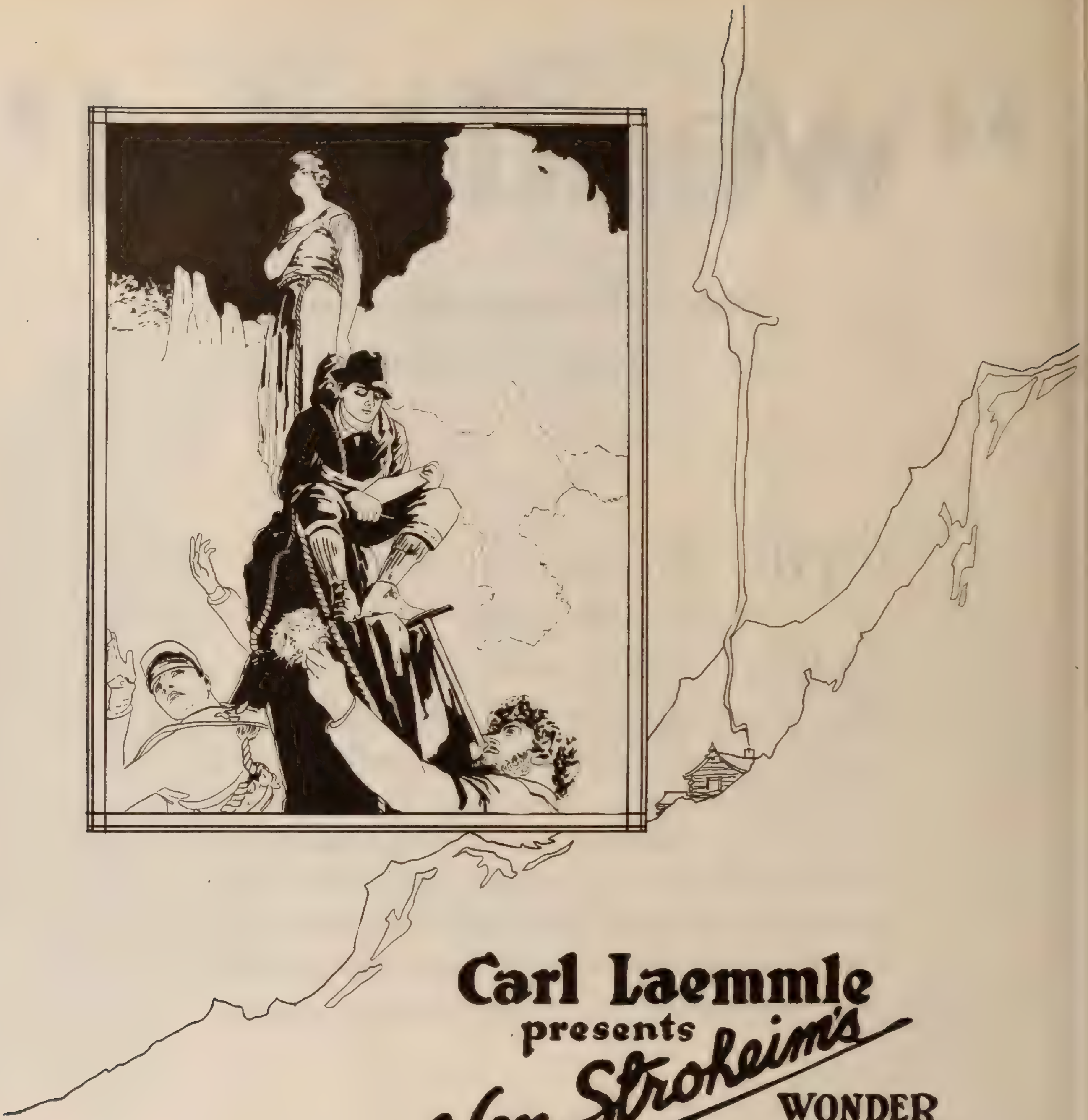
"BLIND

"wonderful"

says Genevieve Harris
in Chicago Evening Post

"THE direction is wonderful. Every scene and every sub-title advances the story. There is no superfluous material. The story works up gradually to a dramatic climax of real power. Yet the little touches, comic or dramatic, are not overlooked. The acting is well suited to the story. Stroheim, himself, has a unique role, and he acts it so well that you doubt whether he is acting at all. Francelia Billington, as the frivolous wife, and Sam De Grasse, as the indifferent husband, are very convincing. 'BLIND HUSBANDS' is a most unusual picture."

HUSBANDS"



Carl Laemmle
presents
Von Stroheim's
WONDER
PLAY
The UNIVERSAL JEWEL
PRODUCTION DE LUXE

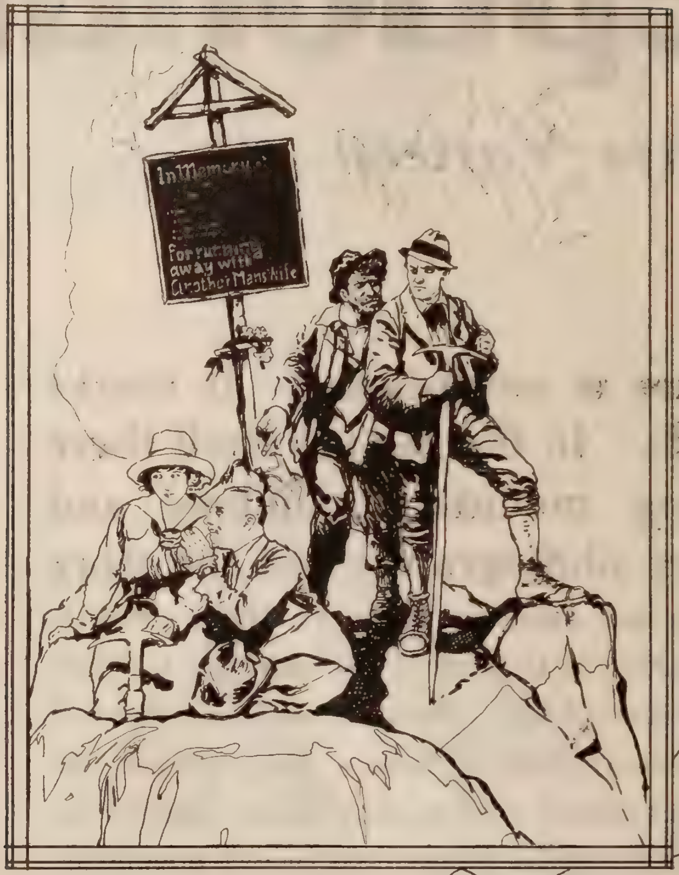
“BLIND

“exceptional”

says Variety

“THIS picture is exceptional. It marks an epoch. In the picture itself there is some amazing mountain climbing and falls and perfect photography but the story acting and directing are superior even to these effects. What Stroheim has done is to state a problem all too frequent in American married life. He proceeds next to tell it artfully. This former Griffith ‘heavy’ has written, directed and acted in a feature that makes others shown on Broadway seem like a novel by Chambers beside a masterpiece by Suderman or Schnitzler. It is a safe bet for any exhibitor and every exhibitor should show it, or consider himself at once the manager of a second-class house.”

HUSBANDS”


In Memory of
for running away with another Man's Wife

Carl Laemmle
presents
Von Stroheim's
WONDER
PLAY
The UNIVERSAL JEWEL
PRODUCTION DE LUXE

"BLIND

"congratulations"

says the Capitol---
the world's biggest theatre

THE world's newest, biggest, handsomest theatre must have only the world's best pictures. Because the big business men who have financed it and the shrewd showmen who are running it cannot afford to invest their money and brains in pictures that are not the very finest which the picture art has produced. For that reason this letter of congratulation from the management of the Capitol Theatre has weight enough to make it good advice for every theatre in the land.

"I am gratified," writes the Managing Director of the Capitol, Mr. Edward J. Bowes, to Carl Laemmle, "that you and your staff were pleased with our method of presentation of "BLIND HUSBANDS." What a triumph this picture is! Both artistic and financial! Our thanks and congratulations for this wonder picture."

HUSBANDS

The MOVING PICTURE WORLD

Says of

"THE GREAT AIR ROBBERY"

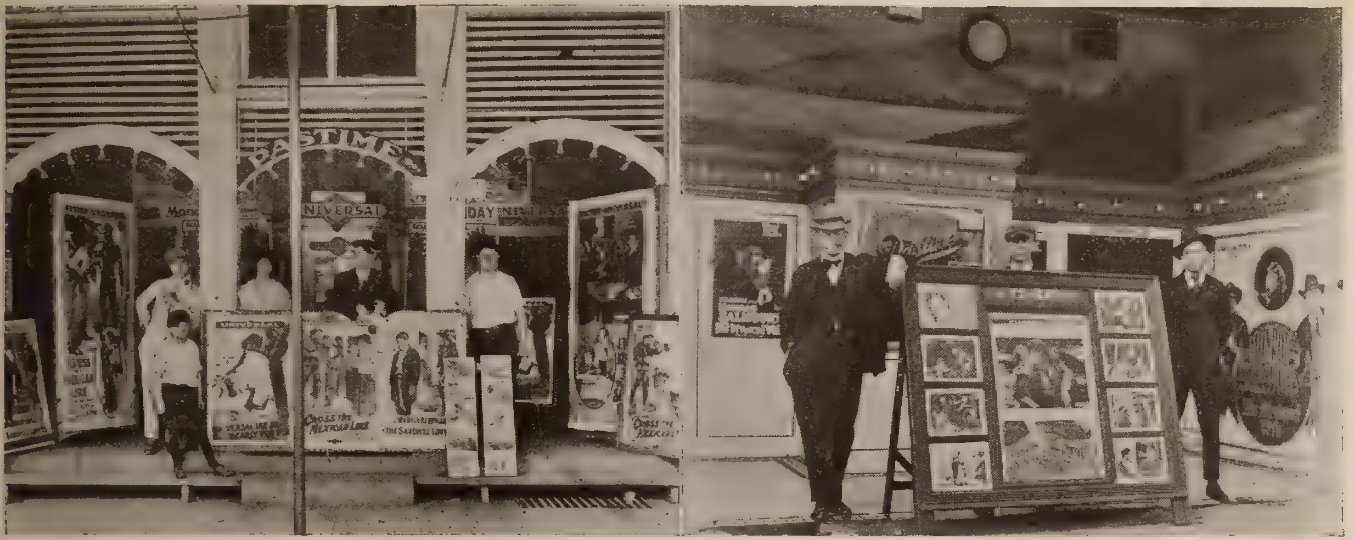
It Presents Marvelous Melodrama in Midair

IT would be easy to exhaust the supply of superlatives in describing a melodrama such as this six-part Universal production, entitled "The Great Air Robbery." The highest praise possible for a subject of the kind would perhaps not be overstating things, for it is full of big genuine thrills from start to finish. It really anticipates modern conditions somewhat, as it presupposes the establishment of a government, transcontinental aerial mail service. This, of course, has not yet been accomplished, but it might be to all intents and purposes so far as this story is concerned, for the intrepid aerial performers go right along as though it were a fact.

In this pioneer film of its kind, instead of a stage coach robbery, we have the actual holdup of a government airplane in midair. The accompanying story is full of interest. The performers, particularly the aviators, do some amazing stunts, both on the ground and above it.

The photographic effects are wonderfully sharp and clear. The spectator has almost the feeling of having participated in some of the splendid dashes over towns and cities and mountain tops. Much expert camera work is in evidence in getting the more startling effects.

Francelia Billington and Carmen Phillips play the feminine roles. The aviators are portrayed by Lieut. O. L. Locklear, Allan Forest and Ray Riplay. In addition, a large cast of airmen appear. The government mail station and the night photographic effects are deserving of special mention.



A before and after view of Stewart's Pastime Theatre at Concord, N. C. Before and after: Seven years ago and to-day. Note the difference in display, the artistic and refined appearance of the modern lobby.

"Universal Pictures Are My Best Bet"

SAYS W. E. STEWART OF THE PASTIME THEATRE OF CONCORD, N. C. AN INTERVIEW BY J. A. DALY.

FOR six years without a break, W. E. Stewart, of Concord, N. C., has presented Universal pictures. To-day Mr. Stewart is a man of considerable wealth, is the owner and manager of The Pastime Theatre, a loyal booster of Universal Pictures and an exhibitor who enjoys the complete confidence of his patronage.

Opening The Pastime Theatre somewhat more than six years ago, Mr. Stewart was in a position where he must get pictures with pulling power yet available at a fair price. He chose Universal pictures when Universal Pictures were, so to speak. in their toddling days. Mr. Stewart's patronage steadily grew. The Pastime became a money-making proposition, for fair while Universal also grew by leaps and bounds. To-day Mr. Stewart is more partial to Universal's features and short subjects than he was two years ago or five years ago.

"The whole thing is explained in the old phrase, 'There's a reason,' and the reason I book heavily of Universal offerings is because the pictures please my patrons and draw the crowds and keep the box office total high in profits," declared Mr. Stewart. "When I opened The Pastime Theatre at Concord, I had to have pictures which would insure the success of the theatre from the start. I had had experience in the exhibiting game in South Carolina, and had sold out to start anew and alone. In those early days, my pictures cost me from $40 to $50 per week, but now I play pictures, and always Universal when one is available, that cost me every week from seven to ten times as much. And, I'm still making money as fast as I did in the old days. The theatre has been moved twice to more advantageous locations, and the admission charges increased in keeping with the higher quality of pictures presented after each removal. I find the film fans are not as particular over the admission price as the quality of the picture. And, they do **not** want **just** a feature picture, but they demand and receive a varied show each day at The Pastime. That's the reason I book so much short stuff, and you know my failing for Universal comedies, westerns and special two-reelers. As to Universal's serials, I guess my record can't be beat and seldom is equalled—I run every episode of every Universal serial. Since I don't care to run them twice, I guess that's about all I can do in the way of presenting the serials."

The Universal publicity manager remarked at this juncture that "this interview must have a headline, so frame me up a snappy sentence expressing your opinion of Universal's product at present."

The exhibitor chewed hard on his faithful black cigar and asserted: "In quality, quantity, variety Universal pictures are my best bet."

Later Mr. Stewart sent the exchange a photograph of the original Pastime Theatre and one recently taken of the front of the fine new Pastime Theatre.

DON CARLOS ELLIS JOINS UNIVERSAL EDUCATIONAL.

DON CARLOS ELLIS, film chief of the United States Department of Agriculture, has resigned from his Government post to take charge of pedagogical production for the Educational Department of the Universal Film Manufacturing Company, under the direction of Harry Levey, the general manager.

Mr. Ellis has been a member of the Department of Agriculture for twelve years and in charge of its motion picture division for the last two years. Under his supervision, the Department of Agriculture became the leader among government departments in educational film production and has for the past year released an average of five hundred feet of new subjects a week of a quality considered by educational experts as the equal of any instructional film ever produced.

Mr. Levey, referring to his selection of Mr. Ellis, said: "I consider that few men in the film world are so well equipped to supervise the production of pedagogical films, and I regard his addition to our educational department as an assurance of a very high standard in the quality of our instructional films for school."

"The Lion Man."

Episode Five.

"IN THE LION'S DEN."

CAST.

Frederick Cavendish	Barney Sherry
John Cavendish	Robert Walker
Enright	Henry Barrows
Jim Westcott	Jack Perrin
Stella Donovan	Kathleen O'Connor
Celeste	Gertrude Astor
"Rat" Keaton	James Farley
Lacey	Leonard Clapham
The Lion Man	Slim Pagett

THE bucket in which Stella is helplessly descending into the mining shaft, strikes a rock and hurls Stella into a drift. Up above the wounded Westcott is tossed down the shaft, falling into a pool of water at the bottom. With the aid of the bucket rope, Stella manages to assist him up to the drift, from which they make their escape and proceed to Westcott's cabin.

Celeste, recovered from the effects of the drugged glass starts out with two Mexicans in search of Lacey and Enright. They see Stella, she having left Westcott's cabin and started for town, and make her prisoner. She is taken to the adobe of one of the Mexicans. The other Mexican is sent by Celeste to Westcott's cabin, where she believes Enright, Beaton and Lacey have gone.

But Lacey and Beaton and Enright have by this time arrived at Lacey's cabin. Stella knocks a cup of hot coffee into Celeste face, momentarily blinding her, and then burns the ropes from her hand on a red hot coal that has fallen from the stove. The other Mexican enters but Stella manages to fight her way past him and escapes. Then, in trying to find her directions, she comes across Lacey's shack and learns that the men inside are holding a conference. Crawling out on the limb of a tree, she gets to the roof of the cabin and listens by the stove pipe.

The Mexican arrives at Westcott's cabin and is made a captive by Westcott. Stella, on the roof of Lacey's shack, dislodges the stove pipe, and Enright, Lacey and Beaton rush out. Beaton starts up the roof after her.

At Westcott's cabin the Mexican manages to escape, and raises his gun to kill Westcott, as a bullet from the Lion Man shoots the gun from his hand.

Stella and Beaton are struggling on the roof of Lacey's shack. At one side of the shack is a cage with a mountain lion in it, and Stella comes falling down and crashes into the lion's cage.

THE BIG MONEY 12.

"Under Suspicion"
with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. DOWLAN

"Lasca"
with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in
"A Gun-Fightin' Gentleman"
with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in
"The Pointing Finger"
with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
TOD BROWNING

"The Day She Paid"
with
FRANCELIA BILLINGTON
Adapted from the Story
"Oats for the Woman"
By FANNIE HURST
Directed by
REX INGRAM

"The Triflers"
with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KLYNE
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

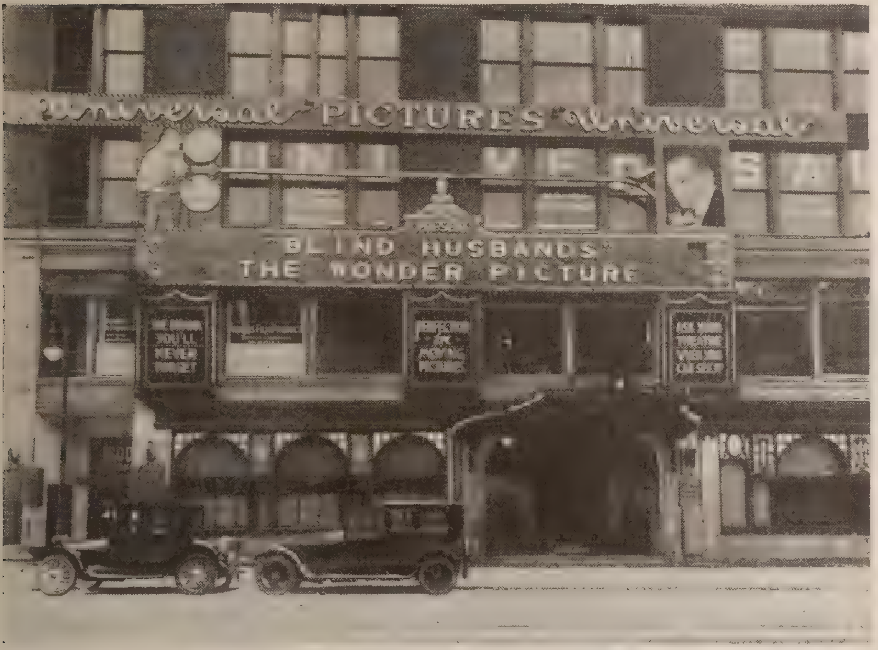
JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the
same name by Charles E. and
Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening
Post Story, "The Peddlar," by Henry
C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERRARD

Universal's Huge Advertising Sign

FEATURES THE GREAT WHITE WAY



Daylight view of the new Universal Electrical Sign on the Broadway front of the Home Office at 1600 *Broadway.*

UNIVERSAL is now using its immense office frontage on Broadway to the best advantage in the exploitation of super-productions. Stretched from end to end of the Mecca Building at Broadway and Forty-ninth Street, the New York home of the big film company, are huge twinkling electric signs announcing Universal-Jewel special attractions.

At the extreme left of the display is the figure of an operator, outlined in electric lights at the side of a projection machine. A ray of light leads right across the building from the machine to a screen outlined in lights, the center of which is occupied by an illuminated picture of the star or director of the production being exploited.

Above this, in winking electric lights, a huge sign announces "UNIVERSAL PICTURES." Below, in big lettters, the name of the picture being featured is presented.

Three huge transparent glass signs, electrically illuminated and artistically framed, flash forth to the passing public catchy phrases about Universal perfection in moving pictures. In this way Universal is utilizing the great advertising value of its Broadway space to constantly keep before the public eye the name of its current feature production.

Being in the heart of the busy show section, the Capitol, Rivoli, Rialto, Strand and Winter Gaden being clustered close by, it is estimated that at least a quarter of a million people pass this sign every day. At present "Blind Husbands," Erie Von Stroheim's wonder picture, is occupying this novel exploitation space.

The sign itself is three stories high and extends from the extreme entrance hall to the corner of 48th street on the Broadway side. It is so arranged that it does not cover up the window space in any way. Any one looking out of the windows of the third floor would never know that the sign was there unless he noticed the crowds which are constantly looking up at the new sign. In addition to the new sign the upper sashes of all the windows of the third floor carry the lettters of the Universal name.

The demand for floor space has been so great to house the many departments of the home office that almost the entire capacity of four floors has been taken over and more room has been obtained for general office work by moving the supply department out of the building entirely.

Clevcland office of the Universal wearing its Universal Holiday Season dress.

Hearst News

Vol, 2. No. 1

Skimming the Ice at 80 *Miles An Hour!—Red Bank, N. J.*

Sub-Title.—Riding the wind!

Rounding Up the Reds.—Aliens accused of anarchism are moved from Police Headquarters to Ellis Island for deportation.—*New York City.*

Sub-Title.—Leaving the ferry at Ellis Island—each to be returned to his own particular "Fatherland."

Hindenburg A Witness Before War Probe Committee.—Berlin, Germany.

Sub-Titles.—First motion pictures of the former Field Marshal since the days of the great war. The troops—still regarding him as their beloved leader—march before him as a special mark of respect.

"*Fight To the Death!*"—Boys of the Omaha Balloon School follow this injunction in desperate snow battle.—*Omaha, Nebraska.*

Sub-Titles.—Bringing the heavy "beanshooter" artillery into play. A disastrous air raid on the "enemy" lines. Attacking with infantry and "tanks"—the battle as seen by a balloon observer.

In the Public Eye.

Sub-Titles.—Admiral Sir John Jellicoe, commander of the British Fleet, is a guest of Charles M. Schwab.—New York City. Viscount Grey, British Ambassador to the United States, sails on the Adriatic for a brief visit home.

Counting Noses With the Census Takers.—New York City.

Sub-Titles.—An enumerator at work— 'How many children have you? How many do you expect to have?" etc. ,etc., etc. Miss Grace Kelly, enumerator, has troubles of her own with Lee Toy. "How many children have you?" asks the census man—and was sorry he did not bring the adding machine. Samuel L. Rodgers, director of the Census, photographed at his office in Washington.

A Dual Tragedy of the Wintry Sea. —Porpoise, Me.

Sub-Title.—Ashore off Goat Island Lights—driven on the rocks within a hour of each other by high wind and waves.

In Fiume With the Warrior Poet.—Fiume, Dal Matia.

Sub-Titles.—Gabriel D'Annunzio, Italy's man of the hour, reviews the troops with whom he defies the mandate of the Allies. Addressing his troops with the fiery oratory that lead them to follow his standard of revolt. Carried away by D'Annunzio's eloquence—riding in triumph the poet and his staff officers. Mingling with the rank and file in the uniform of a private soldier. Gabriel D'Annunzio —poet, author and soldier.

Tad Cartoon." *Indoor Sports Cartoon. "Listening To Two Bar Flies."*

"All for the Dough Bag"

Rainbow Two-Reel Commedy.

(*Copyright,* 1920, *Century Comedy Company*)

THE beginning of a perfect day was for Phil to make his own breakfast, take his daily plunge, and be waited on by his valet, who happens to be Brownie the dog. Outside of being a gentleman, Phil was also a dancing professor and taught pretty young ladies how to twinkle their toes.

Across the hall from him lived a modiste and her daughter. The daughter was pretty, and that's where the story becomes interesting. A pretty girl, a next door neighbor and strict mother all go to make a very deliciously naughty situation. They are about to elope when mother returns and finds her daughter leaving home. She scolds her, and in the rush to get her into her apartment, leaves her grip outside in the hall. Phil grabs his grip and runs back into his room. In the meantime an ex-jail bird has managed to get away with a grip full of jewels; However, the police are right on his heels and chase him into the same house where Phil and the girl live. He rushes up into the hall where he sees the other grip, changes the grips and when the officer gets up to him and searches the grip, all he finds is a collar. The mother realizes the loss of her daughters grip, goes out into the hall and takes the grip. A general mix-up of grips follows. wherein some very funny incidents occur. After a very daring roof chase, the thief is caught and thrown back into prison. Mother forgives the professor and the finis fade out leaves every one in a happy contented mood.

SERIALS

JAMES J. CORBETT
in
"The Midnight Man"
with
KATHLEEN O'CONNOR
JOSEPH GIRARD
ORRAL HUMPHRIES
NOBEL JOHNSON
JOE SINGLETON

Story by
HARVEY GATES
WILLIAM PIGOTT

Directed by
JAMES W. HORNE

"The Great Radium Mystery"
with
EILEEN SEDGWICK
ROBERT REEVES
CLEO MADISON
Story by
FREDERICK BENNETT
Directed by
ROBERT HILL

"The Lion Man"
with
KATHLEEN O'CONNOR
JACK PERRIN
Based on the novel, "The Strange Case of Cavendish"
By **RANDALL PARRISH**
Directed by
ALBERT RUSSELL

ELMO LINCOLN
in
"Elmo the Fearless"
with
LOUISE LORRAINE
Story by
HENRY ARTHUR GOODEN
Directed by
J. P. McGOWAN

"The Moon Riders"
with
ART ACCORD
MILDRED MOORE
Story by
WILLIAM PIGOTT
and KARL COOLIDGE
Directed by
REEVES EASON

EDDIE POLO
in
"The Vanishing Dagger"
with
THELMA PERCY
RAY RIPLAY
C. NORMAND HAMMOND
Story by
JOE BRANDT
Directed by
JACQUES JACCARD

MARIE WALCAMP
in
"The Dragon's Net"
with
HARLAND TUCKER
WADSWORTH HARRIS
OTTO LEDERER
Story by
J. ALLAN DUNN
Directed by
HENRY McRAE

"The past year has seen Universal serials surpass all others made"

GET A GRIP — on this!

Elmo Lincoln *in*

"ELMO the MIGHTY"

was the one big Serial Sensation of 1919 — and today it's bigger than ever: It simply cannot fail to pack your Theatre to the limit.

A Serial Actress who can Act!

EILEEN SEDGWICK

The Beautiful

with

Cleo Madison and Bob Reeves

in Rob't F. Hill's

THRILL-A-SECOND SERIAL

THE GREAT RADIUM MYSTERY

Made by Pacific Producing Co.
RELEASED thru UNIVERSAL

New Screen Magazine

No. 49.

HOW would you like to climb a flight of 130 steps three times a day? That is what Miss Helen Dowe, of Devil's Head Station, Colo., does. She is the only woman fire look-out employed by the Government and has spotted sixteen fires since the first of the year from her specially constructed lookout on a mountain peak. A recently discovered process has changed the balsa tree, which is the lightest wood in the world, from a worthless wood into an immensely useful one. Heretofore rapid decay prohibited its use, but after the process it becomes wonderfully light and strong. Dame Curtsy this week shows us the proper way to get a job and picks the winning girl from a group of aspirants. Mr. G. Gaspard, a beach comber of California, makes his living—and that about two or three hundred dollars a week—by finding articles lost by pleasure seekers at the beaches. Letter-laughs from beauty-specialists and a futurist movie of Frank L. Rain, Grand Exalted Ruler B. P. O. Elks, complete this interesting issue.

No Need of Stowell Fund

AN item recently appeared in "The Motion Picture Weekly," a Los Angeles publication, in which it was stated "Admirers of William Stowell, the Universal leading man who was killed in a railroad wreck in South Africa, are raising a fund to bring his body back to America for interment.

Whatever may have been the cause of the publication of such an item is not known. The fact is, however, that any such action on the part of Stowell's friends is unnecessary. Carl Laemmle, the Universal president, has taken personal charge of the matter. Universal has done everything in its power to effect the immediate return of Stowell's body, but owing to a peculiar law of the locality in which the wreck occurred, this is impossible for six months, as the removal of a body from the country within that period after death, is not allowed.

It is probable that the admirers mentioned in the above mentioned item were unaware of this action by Universal officials and therefore started their unnecessary, although commendable, fund. Dr. Armstrong, another member of the African expedition, was killed in the same wreck. Twenty thousand dollars of insurance was carried on Armstrong's life by the Universal. At a meeting of Universal directors, following receipt of news of the accident, it was voted to turn over all of the sixteen thousand dollars of insurance carried by the Universal on the life of Armstrong to his widow.

"The Sweet Dry and Dry."

Lyons-Moran Star Comedy.

CAST.

Eddie	Eddie Lyons
His Wife	Mildred Moore
His Neighbor	Lee Moran
Neighbor's Wife	Grace Marvin

EDDIE gets an awful shock when he reads that the nation has gone dry and he goes to his neighbor with long drawn face to inform him of the fact but Lee who has been preparing, takes Eddie into his basement and shows him that he has stored all the ingredients to make real beer.

Upstairs friend wives discover the morning paper and they, being strong advocates for prohibition, delight over the fact and call up the other members of their dry league and prepare to have a joyous meeting over their victory, held in Lee's house.

In the basement, Eddie and Lee construct a rude still and start the hops to hopping.

Just when the meeting is at its height friend wives insist that their hubbies shall be on hand to hear one of the lady members make her famous dry speech. Even Eddie and Lee are called upon to make a little speech and then. . . . Mr. Policeman on the beat passes and like the usual kind-hearted policeman, he sniffs trouble and discovers the still in the basement.

Eddie and Lee break away from the little gathering just in time to discover the policeman without his seeing them and while he is up laying down the law to the gathering, Eddie and Lee are removing all trace of the still and pour the contents behind the garage so when Mr. Policeman and the Dry Party submerge into the basement they find that Mr. Policeman is all wrong and accuse him of seeing things.

So the Dries win again and out in the yard Eddie and Lee hurry over to where the others are standing and asks what all the trouble is about and Mr. Policeman is just making his apology when Buster, a pet dog staggers into the scene slightly overruled with the liquor which he has been quaffing behind the garage. Mr. Policeman recalls his apology and orders the gathering away while Eddie and Lee lead Buster off to a quiet spot to console him.

JEWELS

Allen Holubar's great production
"The Heart of Humanity"
with
DOROTHY PHILLIPS
Assisted by William Stowell, Robert Anderson and Erich Von Stroheim.
The picture that will live forever.

MILDRED HARRIS
in
"HOME"
Written and directed by
LOIS WEBER

DOROTHY PHILLIPS
in Allen Holubar's production
"The Right to Happiness"
with
WILLIAM STOWELL
and ROBERT ANDERSON

MILDRED HARRIS
in
"Forbidden"
By E. V. DURLING
Produced by
LOIS WEBER

DOROTHY PHILLIPS
in
James Oliver Curwood's Alaska story
"Paid in Advance"
Produced by
ALLEN HOLUBAR
with a cast which includes
WILLIAM STOWELL, PRISCILLA DEAN, LON CHANEY, JOSEPH GIRARD, FRANK BROWNLEE and WILLIAM BURRESS

Erich Von Stroheim's production
"Blind Husbands"
with
FRANCELIA BILLINGTON
A picture that opened the eyes of the picture world

Jewel's Epic of the Air
"The Great Air Robbery"
with the great
LOCKLEAR, FRANCELIA BILLINGTON and RAY RIPLAY
Directed by
JACQUES JACCARD

DOROTHY PHILLIPS
in Allen Holubar's superb production
"The Gorgeous Canary"
Adapted from Olga Scholl's story "Ambition"
with
ROBERT ANDERSON

TSURU AOKI
in
"The Breath of the Gods"
By SYDNEY McCALL
with
J. BARNEY SHERRY, STANHOPE WHEATCROFT and ARTHUR CAREW
Directed by
ROLLIN STURGEON

HERE'S a comedy cocktail taken from one of our best cellars, mixed in a silk hat without the aid of yeast or raisins and released in the First Week of the Great Drought with our absolute guarantee that it will go to the head but leave no bad after-effect. Book this pair in everything they concoct and start right now with one that goes right to the spot——

"IN THE SWEET DRY AND DRY"

LYONS-MORAN

ONE STAGGERING REEL

"Roarin' Dan."

Two-Reel Western Drama.

CAST.

Roarin' Dan	Hoot Gibson
Crook Nose	L. Pattee
Susy	Ethel Shannon
Mrs. McGinnis	Mrs. Kruge

ROARIN' DAN had struck it rich on his claim at Norton's Pass but he didn't know it because he hadn't bothered to follow up the vein. One of his guns had five notches on the stock so Norton's Pass decided that Roarin' Dan was a good man to leave out of a fight. Even Crook Nose Smith, the local bad man, allowed Dan to shout him down in an argument without pulling a gun. But Dan wasn't bad and the notches on his gun were there when he bought the weapon in a pawnshop in San Francisco. However reputation is everything.

Now Dan was well known—in theory—to all the population of the Pass except Susy, the new school-marm from the East, and when Dan met Susy he met a new sensation altogether. Dan decided that all the boys' education was deficient, so taking advantage of a chance meeting with Susy he asked if she would hold a spelling class for them. Susy said yes, but Mrs. McGinnis told her what a bad man Roarin' Dan was, so Susy decided to give the spelling class a miss.

Dan meanwhile had collected the boys and went with him to attend the class. Susy didn't show up, so Dan sent the boys back and went to Susy's house himself. There he kidnapped Susy and took her to the saloon where they put the drinks out of sight and started the spelling class. Susy was furious—so she took the opportunity of showing up Dan as the worst speller in the class. She told him he couldn't spell and to prove that he could, Dan took both his guns and spelt out on the front of the bar with bullet holes the statement "Susy's my gal." Susy fled from the saloon.

Dan drank deep and played high and soon Crook Nose won all his cash. Dan staked his mining claim deed against the pot and—lost. Then he had a quarrel with Crook Nose and Crook Nose's pal hit Dan over the head with a bottle. Dan went to sleep, and Crook Nose and his friend tied him on his horse and turned the animal loose.

From her window Susy saw the figure of Dan lolling over his horse's neck. Finding Dan bleeding and insensible, she led the horse to Dan's cabin, and got him into bed. There she stayed all through the night nursing him.

Crook Nose and his friend meanwhile had a quarrel over the loot they had got from Dan, and Crook Nose announced his intention of mailing the deed for the claim to the land office for a transfer to himself. The friend determined to hold up the stage with the mails and get the deed. So early next morning he lay in wait on the road. Dan came to his senses, left Susy in his cabin and rode down to have it out with Crook Nose. On his way he saw the other crook holding up the stage, so he held up the robber and took the letter with the deed for his own claim back into his keeping. Crook Nose accused Dan of robbing the stage but Dan beat him up and made him and his friend confess the error of their ways. And finally Susy discovered that Dan's spelling wasn't so bad after all.

"The Great Radium Mystery"

Episode 15.

"The Flaming Arrow."

CAST.

Cleo Rand (The Countess Nada)	Cleo Madison
Gloria Marston	Eileen Sedgwick
Bob Preston	Rob Reeves
The Buzzard	Bob Kortman
John Marston	Jeff Osborne
The Dove	Robert Gray

AFTER getting rid of the Buzzard's gang Bob crashes through the door into the gas-filled room and releases Gloria. The Buzzard having made good his escape with the radium heads for the Mexican border with his henchman and Nada. Bob and Gloria start in pursuit. Bob leaves Gloria at the home of an old friend for safety.

The Buzzard's henchmen, meeting up with him, explain that the border police are waiting for him. On learning this, the Buzzard turns back at his headquarters in the same village where Bob has left Gloria. Bob has taken up the pursuit after the Buzzard.

Gloria, on seeing the Buzzard enter the canteen, learns from the old lady with whom Bob has left her, that the Buzzard had destroyed her daughter, a dance hall girl in a neighboring canteen. Gloria secures a dancing dress from the old lady and with her face hidden under a mantilla enters the canteen. Here she secures employment as a dancer and wins the Buzzard's confidence and stealthily secures from him the radium. Her actions are seen by one of the Buzzard's men who informs him he has been robbed. In a rage he storms the house of the old lady where Gloria has returned.

In the meantime, Bob, who has seen this from a height, returns with a band of rangers and attacks the village. The Buzzard and his men get away. The Buzzard plants his men, tells them to start a fussilade at the cottage in which Gloria is seeking refuge, and with flaming arrows starts the place afire.

Bob, seeing this, leaves the rangers, and rushed to rescue Gloria whom he finds exhausted in the flaming hut.

International News

No. 53.

Friendly Caller From the Swedish Navy.—New York City.

Sub-Titles.—The battle cruiser Fyldia arrives with good wishes for Uncle Sam. The Swedish ceremony of "Retreat."

Queens of Tabbyland in Annual Beauty Show.—New York City.

Beware Poisoned Whiskey!—Wood alcohol has claimed several hundred lives.—*New York City.*

Coasting A La Aaeroplane.—Lieutenant J. S. Casey gives Jersey youngsters some new thrills.—*Red Bank, N. J.*

Sub-Title.—They don't mind a little spill.

Lucky Iowa!—Real coal mine found on the state house grounds.—*Des Moines, Ia.*

Sub-Title.—Excavating a tunnel to convey coal right into the Capital.

Daffy News.

Acres of Shrimp.—Gathered by Chinese fishermen for the American market.—*San Francisco, Cal.*

Sub-Title.—Well boiled before being shipped.

Oil Ship Wrecked.—Heavy seas pound the Chanslor, ashore off Pacific coast.—*Cape Blanco, Ore.*

The Prince of Foxes.—Rare "black silvers" whose pelts are worth $2,000 apiece.—*Portland, Me.*

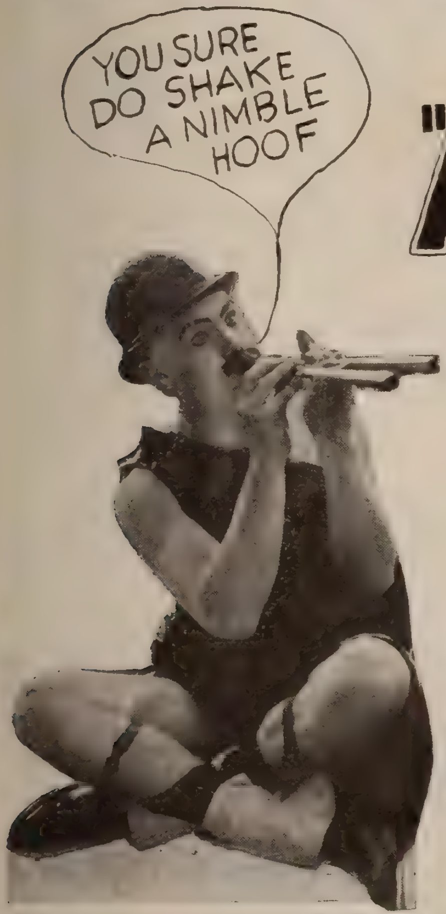
Sub-Title.—The embodiment of grace.

1919 *Greatest Year in History of Aviation.*—A survey of record achievements in the air.

Sub-Titles.—Commander A. C. Read, who won for America the honor of the first flight across the Atlantic. Commander Read arriving in the NC-4 at Lisbon, Portugal, after his history-making flight. The giant R-34 arriving at Mineola on the first and only trans-Atlantic flight ever made by a dirigible. Major Scott, Commander of the R-34, and Lieutenant Commander Lansdowne, U. S. N. London's great reception to Captain Alcock, who has since died, and Lieutenant Brown, heroes of the non-stop flight across the Atlantic on an aeroplane. Lieutenant D. W. Maynard, the "Flying Parson," who won the great trans-continental aeroplane race. The old and the new—an incident of the historic flight. A somewhat uncommon spectacle in 1919—an ordinary sight of the not-distant future.

A Bunch o' Beauties and a Bunch o' Laughs

— in —


YOU SURE DO SHAKE A NIMBLE HOOF

"ADAM and EVE A LA MODE"

Featuring *THE*

RAINBOW BATHING BEAUTIES

IT'S ALL RIGHT IN THE SUMMER TIME

IF Adam was half as funny and Eve anything like as fascinating as this pair of twentieth century Adams and bunch of dainty Eves, the world surely got its first laugh in the Garden. Don't miss this tickling two-reeler. It's one of the best of this corking series.

RAINBOW COMEDIES

Your **UNIVERSAL** Exchange

"It's so good that I booked a return date"

"I must tell you I am one of the happiest men in the State after showing "THE HEART OF HUMANITY" with all the crowd going away saying it was one of the best pictures they ever saw. It is one of the best box office pictures I ever had in 12 years in the show business. The picture is SO GOOD that I BOOKED A RETURN DATE."

Peter Charrier,
Proctor, Minn.

The HEART OF HUMANITY

Allen Holubar's Super-production—The Picture that will live forever

Starring

Dorothy Phillips

Released thru
UNIVERSAL-JEWEL

Carl Laemmle
offers

MARY MACLAREN

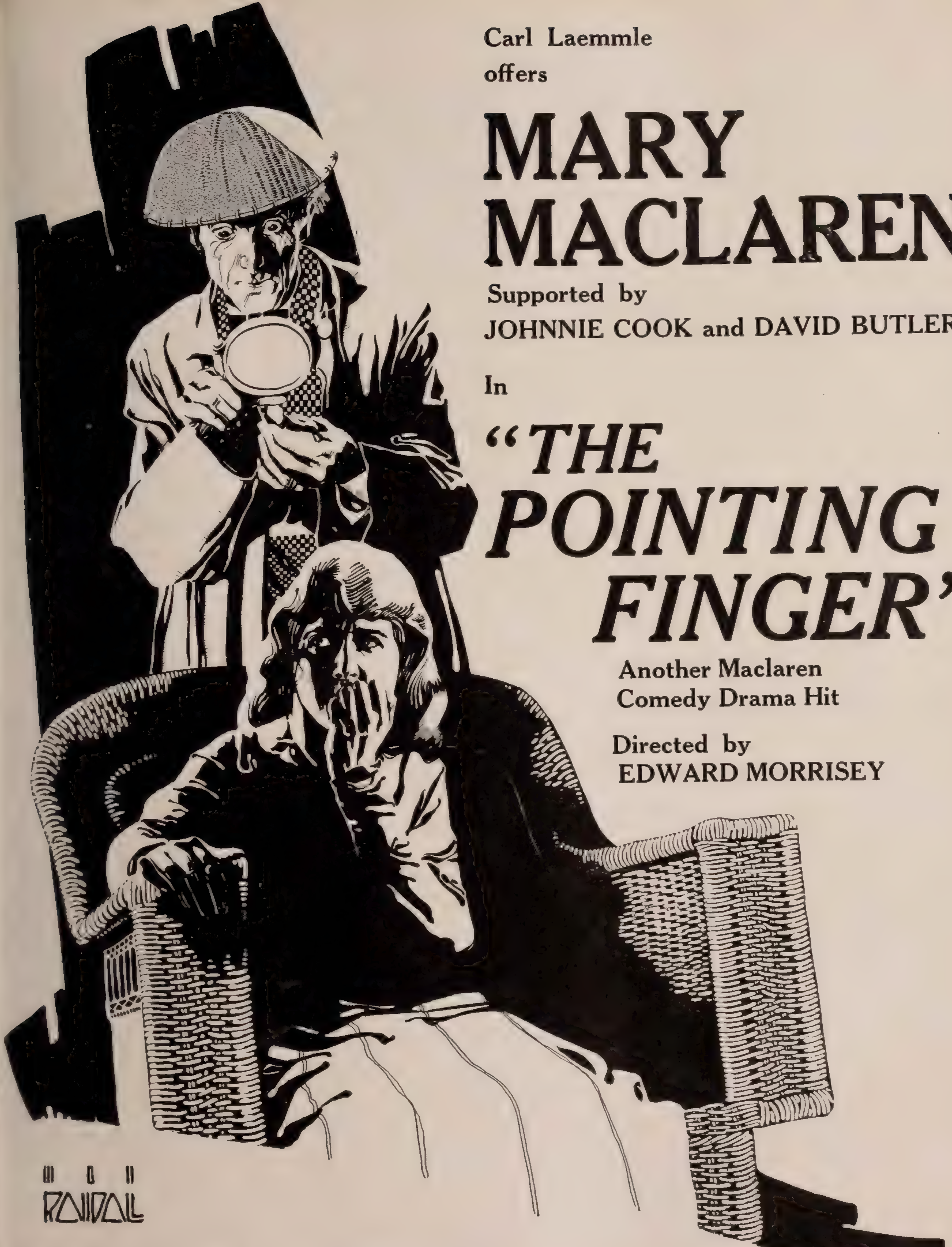
Supported by
JOHNNIE COOK and DAVID BUTLER

In

"THE POINTING FINGER"

Another Maclaren
Comedy Drama Hit

Directed by
EDWARD MORRISEY



UNIVERSAL SPECIAL ATTRACTION

Carl Laemmle *offers*

JOSEPH FRANKLAND POLAND'S
Magnetic Story

"THE TRIFLERS"

Directed by
CHRISTY CABANNE

The comedy-drama of a shop-girl with a society soul.

UNIVERSAL SPECIAL ATTRACTION

featuring
Edith Roberts
with
Forrest Stanley
David Butler

The MOVING
P RE
W LY

MONROE
SALISBURY
IN
"The
PHANTOM MELODY"

A BIG MONEY 12 PICTURE

VOL 9
JAN 24

NO 23
1920

The Society Queen makes
a real bad
break!

if it's a Carey
it's a Hit

HARRY CAREY

In his newest Comedy of Thrills

"A GUNFIGHTIN' GENTLEMAN"

IT'S just that happy faculty of deftly weaving native comedy in with the kind of acting which makes drama gripping that lifts a Harry Carey feature 'way above the usual mere cowpuncher Western—and it's that same Carey breezy acting, with genuine fun handed out in his inimitable style, that makes "A Gun Fightin' Gentleman" just what it is—another Carey "hit."

UNIVERSAL SPECIAL ATTRACTION

The Museum of Modern Art
LIBRARY
Periodical

The reason why people prefer the three news reels a week of the International Film Service is because they appreciate scoops and beats just as much on the screen as in their newspapers---and the Scoop and the Beat and the News Novelty have lately come to be almost the private property of International, the service that gives you the News while it's news and the cream of the world's Fun and Novelties while they're fresh---as a visit to your Universal exchange today will convince you.

LYONS-MORAN

in a Star Comedy
which will show the
Very Young Husband
how to sidestep
trouble.

"BUNGLED BUNGALOWS"

FAST, UP-TO-DATE FUN IN GOOD CLOTHES

Carl Laemmle offers

Francelia Billington

In a momentous drama of the morals of a mannequin and the dire dilemma of a model wife

"THE DAY SHE PAID"

from the FANNY HURST story "Oats and the Woman"

UNIVERSAL SPECIAL ATTRACTION

THE BEAUTY THAT IS HARRIS— AND THE MAGIC THAT IS WEBER

WHICH draws you the more —the beauty or the magic?

OUR answer is—the magic of Lois Weber would lack beauty lacking Mildred Harris and the beauty of Mildred Harris would miss much if there were no Lois Weber.

TO screen the perfect photoplay, you must have both —the beauty that is Harris— the magic that is Weber.

AND you can have them both in all the perfect seven that Mildred Harris and Lois Weber, the incomparable, have created. Or, if you prefer, play these four selected pictures—no screen can show you any better!

"FOR HUSBANDS ONLY"
"BORROWED CLOTHES"
"HOME"
"FORBIDDEN"

UNIVERSAL
Jewel
16[illegible] Broadway New York

Capitol Theatre Crowded with Children To Hear "SAFETY FIRST" Warning

SECRETARY OF WAR BAKER ADDRESSES GIGANTIC CONVENTION OF 6,000 SCHOOL CHILDREN IN NEW YORK'S LARGEST MOVIE HOUSE, CONGREGATED BY THE MOST IMPORTANT SAFETY-FIRST ADVOCATES IN THE U. S.

SECRETARY OF STATE HUGO, AT INAUGURATION OF EDUCATIONAL CAMPAIGN TO REDUCE TREMENDOUS LOSS OF LIFE BY AUTOMOBILE ACCIDENTS LOUDLY CHEERED. UNIVERSAL'S "CARELESS AMERICA" SHOWN.

SECRETARY of War Baker addressed six thousand children from the public schools of Manhattan at the Capitol Theatre, New York, on Saturday (January 10) and thanked them in behalf of the Government for the conspicuous part that the little ones had in the winning of the war. The occasion was the great "Safety-First" rally, organized by Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company; Secretary of State Francis M. Hugo, Superintendent of Schools Ettinger, Police Commissioner Enright, a committee of one hundred headed by John D. Rockefeller, Jr., the automobile interests led by H. S. Firestone, and Director Edward Bowes of the Capitol, having for its purpose the inauguration of an educational campaign to reduce the tremendous loss of life due to automobile accidents. The children cheered the Government representative to the echo, and Secretary Baker departed amid an ovation in which the loudly-voiced approval of the youngsters mingled with the strains of the Police Band playing the "Star Spangled Banner."

The affair was the largest gathering of school children ever held in New York under roof, and presented all the physical characteristics of a political convention. Great banners bearing the identification of the various school districts and the names of the district superintendent of education in charge, marked the divisions of the house. The children, honor students from the graduating classes of one hundred schools, filled Broadway long before 9 o'clock, and greeted the arrival of the distinguished speakers with outbursts of cheers. The enthusiasm reached its height when Secretary Baker, who had not been announced, appeared as the surprise speaker at the meeting.

The feature picture shown was "Careless America," made by the Universal's Industrial Department for H. S. Firestone, of the Firestone Tire & Rubber Company, Akron, Ohio. Many new scenes were made specially for this occasion in order that the best possible lesson of "safety first" might be carried home to the school children. During the course of the meeting Secretary of State Hugo said that more than one thousand theatre owners in New York State had made application to run the picture at similar meetings, and that not withstanding the fact that "Careless America" had been exhibited more widely than any other picture ever made, he hoped that theatre owners throughout the United States would show the revised version without delay.

The committee in charge was made up as follows:

COMMITTEE OF 100

John D. Rockefeller, Jr., W. D. Stewart, Frank H. Hitchcock, Charles M. Brown, Dr. Nicholas Murray Butler, H. R. Bliss, Nicholas F. Brady, Harry J. DeBear, Rear Admiral Jas. H. Glennon, W. C. Poertner, Otto Kahn, Putnam Drew, Dr. Joseph F. Johnson, W. P. Held, A. H. Smith, Wm. Parkinson, John McE. Bowman, Harry W. Gaston, Frederick Stuart Greene, C. H. Larson, Mrs. John Blair, A. G. Southworth, Anning S. Prall, Carl Laemmle, Robert L. Morrell, Harry LaVier, Edward M. Tierney, Charles Bond, Judge W. Bruce Cobb, Theodore D. Pratt, Judge Frederick House, Harry W. Robbins, George F. Chandler, Herbert W. Baker, Byron R. Newton, Glen. R. Shriver, Mgr. M. J. Lavelle, Geo. C. Donahue, Mrs. Ogden Mills Reid, Trescott Goode. Mr. Robert Grier Cooke, C. V. Poe, D. H. Morris, John T. R. Gren, Jefferson DeM. Thompson, Duncan Curry, George W. Sweeney, Henry Caldwell, Mrs. Henry Ollesheimer, Burton Brown, Clarence H. Mackey, Frank W. Crane, George Armsby, C. E. T. Scharpe, Mrs. Helen Hartley Jenkins, Lawrence F. Hardy, Dudley Olcott, 2d, Lawrence Perry, C. B. Alexander, Coleman Du Pont, Col. James A. Blair, Jr., W. E. Severn, Col. M. Friedsam, Eugene Thompson, Edward J. Bowes, G. Wotherspoon, Mrs. Freda Warburg, Chester B. Fox, Thomas W. Lamont, D. C. Adams, Jr., Judge Elbert H. Gary, Davison Brown, Grace Strachan Forsythe, J. C. Wetmore, William Braden, Louis Wiley, Vincent Astor, Miss Louella O. Parsons, Col. Ernest K. Coulter, Samuel Walter Taylor, Hamilton F. Kean, C. M. Geiger, Alexander J. Hemphill, George H. Doran, Robert W. Chambers, H. S. Firestone, Mrs. Howard S. Gans, R. H. Cochrane, R. M. Little, John N. Wierck, Miss Lillian D. Wald, P. Archibald, Mrs. Ellen A. O'Grady, P. A. Powers, Royal K. Fuller, Messmore Kendall, Frederick H. Elliott, Elmer Thompson, Miss Lucille Allard, Edward R. Maguire, W. G. Wheleer, F. Collarderry, Franklin Q. Brown, Joseph S. Taylor, W. A. Woods, Cecil A. Kidd, Osmond Barringer, Edward W. Stitt, Joseph K. Ohl, James Lee, Dr. William L. Ettinger, William O.Flaherty, Frederick D. Underwood, John T. Nicholson, Walter W. Nicholson, John P. Conroy, Justin R. Weddell, Mrs. John F. Yawger, Lee J. Eastman, Thomas F. Condon, Mrs. Robert G. Clarkson, Mrs. Arthur H. Scribner, George W. Perkins, Arthur S. Somers, Maj. Raymond W. Pullman, Mrs. Ruth F. Russell, William W. Miller, George P. Ryan, H. S. Firestone.

In his address to the children, Mr. Hugo said in part:

"When we stop and consider that during the last five years there have been over 1800 children killed in this State from automobiles, the importance of this great meeting is more easily recognized. I believe that we should educate the children of to-day to the perils of our streets and highways from automobiles. It is just as essential as their a, b, c's to bear in mind the motto: "ALWAYS BE CAREFUL." And there is no better way than to utilize the film, driving home this message of safety first in a way that will be remembered in the months and years to come.

"While you are children you have a responsibility, a responsibility that must necessarily increase with the growth of the automobile, you must do your part in the great movement by exercising more caution in crossing the streets; you must cooperate with the police and with the city, watchful in their efforts in your behalf. There are careless children and there are careless automobilists. You have a great work in front of you, for as you have heard this message today you must carry it to your homes and to your playmates."

Miss Julia Arthur recited the "Battle Hymn of the Republic" with a musical accompaniment by the Police Band, Miss Arthur later made this dramatic announcement to Mr. Hugo:

"I never recited the 'Battle Hymn of the Republic' before such a won-

(Continued on page 34.)

What a Triumph!

SAYS NEW YORK'S CAPITOL.

ONLY once in a long while does it happen that a screen production receives such unstinted praise as has been so freely given to "Blind Husbands." "Unique"—"A classic"—"A new angle in pictures"—"perfect"—"Could not be excelled"—"Grips every spectator," are expressions taken at random from a veritable flood of testimony.

And only once in a long while has a picture been so universally endorsed from every angle of its make-up—story, star, support, direction, camera work—or so unanimously lauded by trade, press, exhibitors and public alike.

"Von Stroheim's creation looms up as one of the best things ever conceived," says the Motion Picture News. "Flawless," says the New York Evening World. "Simply Great," is the way the Denver Post puts it. "WHAT A TRIUMPH THIS PICTURE IS. BOTH ARTISTIC AND FINANCIAL," says Managing Director Bowes of New York's Capitol Theatre.

The Surprise of the Year—

SAYS THE NEW YORK GLOBE.

"THIS Stroheim picture will remain in your memory long after other productions have left it. Bits of direction haunt you. For instance—The Austrian officer is left alone on the icy knob of the pinnacle. He is dazed at first, and does not realize the slow death he is about to face, until a shadow floats across the snow—the shadow of a bird. Then suddenly you know, and the condemned man knows and the consciousness of his fate creeps into his face as he watches the vulture. It is one of the many things that make this picture THE BIG SURPRISE OF THE YEAR."

In a Class by Itself—

SAYS THE MORNING TELEGRAPH.

"IN the reviewer's opinion the Capitol is running one of the three best pictures of the year. It is 'Blind Husbands.' For detail, atmosphere and penetrating character-drawing IT IS IN A CLASS BY ITSELF. The picture has an immensely dramatic climax when at the top of the pinnacle the Spirit of the Mountain hurls the second-rate man to his death, for 'In the Alps There is No Sin.' The scenic beauty catches the very air and soul of the mountains and the views are so perfect that it is hard to believe the picture was filmed in California. Mr. Stroheim's characterization is a real achievement, his acting is immensely clever. It serves to prove that after all 'the movies' do move."

Thrilling to the Extreme—

SAYS THE TORONTO WORLD.

"AWE-INSPIRING scenery, splendor of costumes, daring dramatic action and a well padded 'brickbat' moral combine to make 'Blind Husbands' a story so vivid, so unusual, that it leaves its countless scenes in one's memory for an indefinite period.

In short, Universal has not presented to Canadian audiences a stronger story or one more compelling in human interest.

It is a perfect photoplay, containing a love story as appealing as it is romantic. THRILLING IN THE EXTREME, it is a scenic marvel and the story holds one spellbound."

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*
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Vol. 9. JANUARY 24, 1920 No. 23

Will You Help, Mr. Exhibitor

THE Secretary of the Interior and and through him the United States Government, has paid a wonderful complement to the Motion Picture Industry. In fact the compliment is the highest that has ever been paid to this, or any other industry.

Franklin K. Lane last Sunday at the Waldorf-Astoria told a representative body of producers, exhibitors, distributors, accessory men and advertising men that the motion picture is the greatest potential medium by which a projected campaign for Americanism could be carried to a successful conclusion in this country. He didn't say "perhaps" or "maybe" or "if you want to" or "with this exception." He made no qualification and no exception. And he said it in dead earnest, and with admirably weighed words. And he said it with supreme conviction.

Just stop for a moment, Mr. Exhibitor, and think what it means for a member of the cabinet, and advisor of the president, an integral part of the Administration, a man who is recognized as one of the keenest thinkers in Washington and most level headed men in the United States to say such a thing. It means that we have at last reached a position that none of us five years ago ever hoped we would occupy. It means that our war work and the results that were then obtained registered for what they were worth.

It is true that the secretary coupled this statement of fact with a request for more service, but that should make us all the more ready to serve while it does not in any way alter the facts. In substance Secretary Lane told you and me that the picture industry had it in its power to carry the message of Americanism to more people and in a more effective way than any other medium.

And then he said, "*Will you?*" and that is what the Moving Picture Weekly asks you, Mr. Exhibitor, *"will you?"*

Secretary Lane got a rousing *"Yes"* from all that composite audience which had sat spellbound by his eloquence. And that's just what you are going to say, too, when the time comes for you to do your part.

And here is what your part is to be. It has not all been thought out yet and it is not going to be a one time, one day or one week or one month proposition. The plan, when it is announced, will embody a permanent campaign for real honest to goodness Americanism, practical patriotism and against the Bolshevik, the red—the pessimist, the agitator and the loafer. The plan will embrace them all and more; it will be constructive and destructive. It is not going to be limited to carrying the message to the foreign born! There are thousands and thousands who have lived in this country all their lives who need the message even more than the foreign born. From the patriotic standpoint they need to be born again. The field is tremendous; the need is appalling and worthy of every effort; the means are at our disposal, as the secretary said. In a short time you will be told what you can do to help.

In the meantime, what are you going to do to celebrate *Lincoln's Birthday, February 12th?*

OUR OWN FILM MARKET

A YOUNG man, who has something to do with your receiving the Weekly wrote a "sketch" as he called it. Fearing that it might fall by the wayside and its beauties never see the light of print he asked Mr. R. H. Cochrane to use his influence with the editor to have it printed. In the sincere hope that our acquiescense does not keep Mr. Cochrane busy, we present a

UNIVERSAL MELODRAMA

By William Ornstein.

T'was said that the "Great Radium Mystery" had lots of "Ambition" so "The Triflers" went "Home" to "The Dragon's Net" and found that the "Loot" which they took from "Lasca" had disappeared. They went to "The Brother of the Rich" and found that "The Silk Lined Burglar" had become an "Exquisite Thief." "The Wildcat of Paris" who was called "The Wicked Darling" told "The Prince of Avenue A" that the "Gun Fighting Gentleman" had become "The Peddler of Lies." "The Brute Breaker" who was "Under Suspicion" had ended "The Counterfeit Trail" by "The Pointing Finger." "Elmo the Fearless" had "Paid in Advance" when "The Lion Man" had watched "The Sundown Trail." "The Moon Riders" hearing that "The Great Air Robbery" was a success prayed to their king, "Elmo the Mighty." "The Day She Paid" her "Right to Happiness" nobody could see the finish but "Blind Husbands."

AN INSPIRATION FROM A BLOTTER

Oh! Have you seen
Priscilla Dean,
The Universal Star?
A Picture queen
Upon the Screen
Renowned both near and far.

With winsome grace
A loving face
For camera, screen or fixtures
She wins all hearts
And plays her parts
In Universal Pictures.

CELEBRATE LINCOLN'S BIRTHDAY

direct action--

RARELY has any picture ever filmed compelled such remarkable exhibitor testimony as comes from "The Heart of Humanity" wherever it is shown. Week after week we've printed this evidence for your guidance. If you've still missed playing this Dorothy Phillips money-getting superpicture we urge you to get direct action. Do it now—think up your nearest friend who has shown this Allen Holubar masterpiece, and ask him. He knows!

Dorothy Phillips

in **Allen Holubar's Super-Production**

"The Heart of Humanity"

'The Picture that will Live Forever'

Released through **JEWEL** Productions

POSTERS

Three-Sheet

Three-Sheet

"THE PRINCE OF AVENUE A."

James J. Corbett Stars in Political Story.

A PICTURE of New York's East Side as it concerns politics is presented in "The Prince of Avenue A," a Universal feature starring James J. Corbett. One has only to look at the title to appreciate the idea behind it. And you can guess with the former heavyweight champion giving expression to its colorful action that it will prove to be an entertaining photoplay, even though certain points are exaggerated. The plot revolves around the ability of the Irish to take care of themselves in politics, and it is concentrated upon the rival leaders in the 'steenth ward.

License is taken with truth on several occasions, an example of which may be found in the debonair son of Boss O'Connor finding romance with the daughter of the candidate for Mayor, a resident of Fifth Avenue. He cannot be elected without the support of the ward and when the Prince is ejected from his house for his boorish conduct, the candidate trembles for his office. To square accounts he takes his daughter to the district and offers a public apology. The picture is episodic in treatment, since it presents a series of incidents in the hectic lives of the ward heelers and the Prince. Knowing Jim Corbett's athletic prowess you anticipate a rousing climax which offers a battle royal. And you are not disappointed. He literally mops the floor with his antagonists.

Pathos has its moments and this element is well commingled with the humorous highlights. Director Jack Ford has caught the Irish spirit and also the cheap political game and has emphasized them for their full value. "The Prince of Avenue A" is an old-fashioned story and one that doesn't carry a great deal of thought, but it is acceptable for its atmosphere and how East Side politicians are made. Mr. Corbett is an ideal type for the title role. Prominent in his support are Harry Northrup, Richard Cummings and Mary Warren.

"THE TRIFLERS."

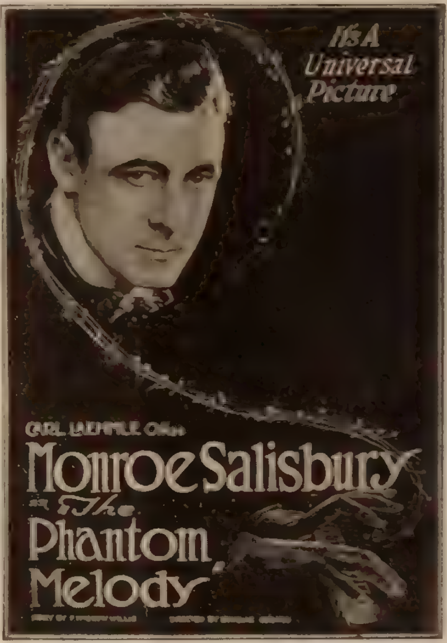
Will Afford Very Pleasing Entertainment.

ENTIRELY pleasing as a story, direction and cast and affording very satisfactory entertainment. This is not one of those melodramas with the so-called punch, in every reel, But it is a picture that will hold your patrons and the majority will undoubtedly register keen enjoyment.

The cast is large and composed of all well-known and capable artists. It is well mounted and has a sweet romantic element. And a good moral as well. The shop girl aspired to a higher plane in society and is disillusioned. And she finally refuses to marry the high brow and accepts her former sweetheart, sergeant of the motor cycle squad.

There is plenty of comedy and many amusing situations in the photoplay. There are no heavy dramatic or sensational scenes. It is just one of those quite true to life pictures that leave a good taste.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and generally pleasing; family, good puller and entirely pleasing; workers, good puller and very pleasing.



One-Sheet

For "The Phantom Melody"

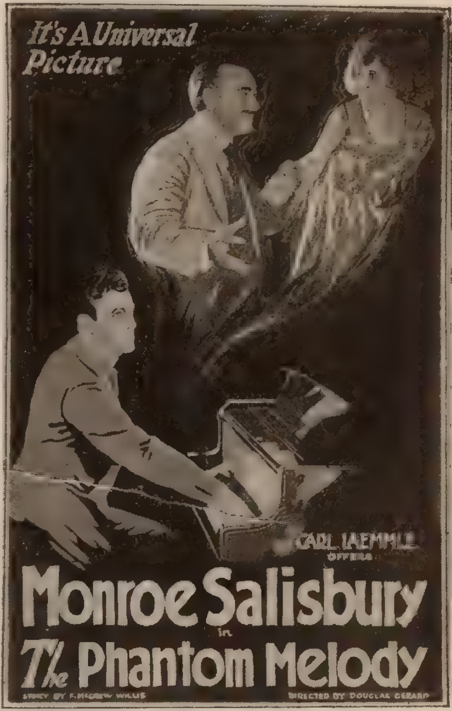
"THE PRINCE OF AVENUE A."

James J. Corbett Featured in Amusing Universal Subject Dealing with Ward Politics.

A TRIUMPH among unique character stories is this blithe little comedy of ward politics, "The Prince of Avenue A" with James J. Corbett in the leading role. The production "hews to the line" in almost every detail and presents a story of genuine life, as humorous as it is realistic. An undercurrent of humor is felt through the number, which rises gradually to a laughable climax.

James J. Corbett appears as the hero, Barry O'Connor, son of an old-time Irish ward boss. The character is one that fits Mr. Corbett's personality very well and he does some exceptionally good acting in the part, playing with effective restraint through most of the scenes. An occasional "ruction" gives him the expected pugilistic opportunities, and these are done in a satisfying way, but it is in the quieter moments that he reaches new heights as an actor. Cora Drew, Richard Cummings, Frederick Vroom and Lydia Yeamons Titus do some good work in the supporting cast.

The pictures of an Irish Ward on Avenue A are delightful and reflect credit on the director, Jack Ford. The plot incidents are in keeping with the political theme, and the social events are handled with a pleasing touch. Even the campaign cigar is not forgotten and contributes its share of the smiles. The comedy as a whole, sets a strong pace for screen stories of this type.



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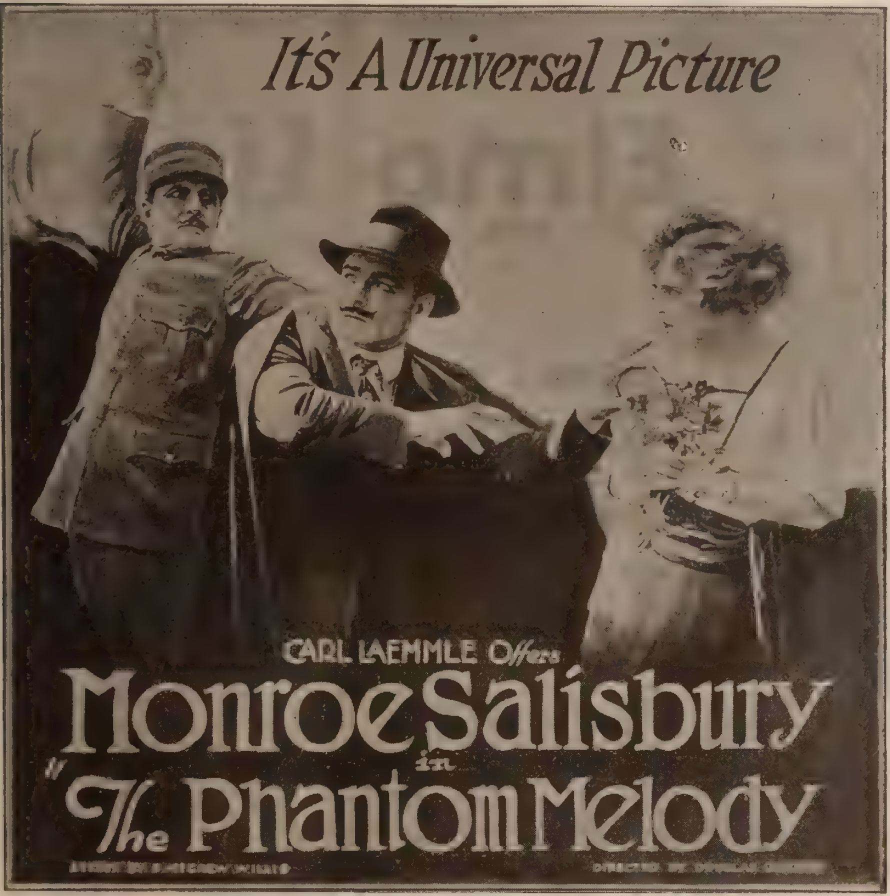
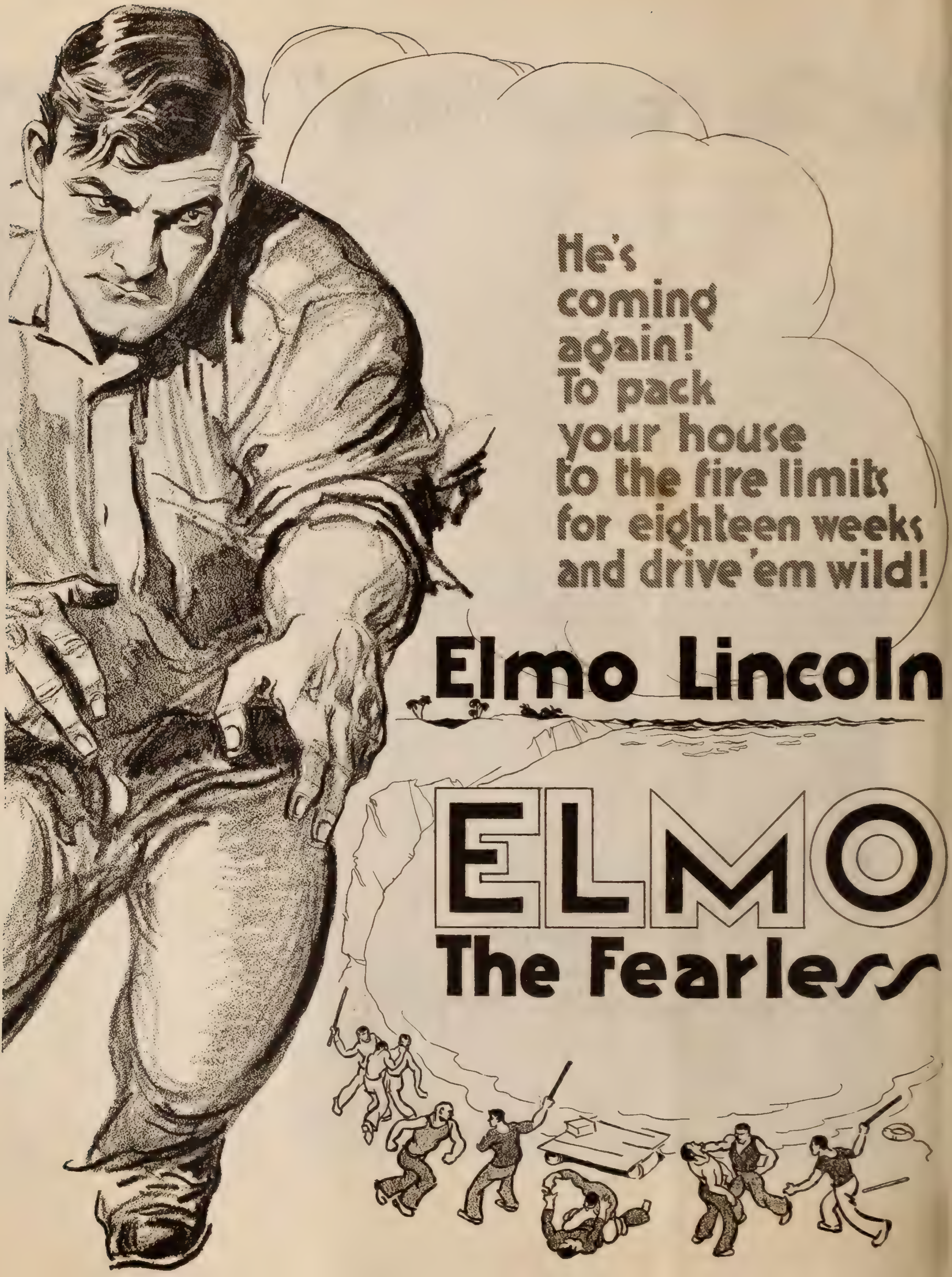


Six-Sheet

"THE TRIFLERS."

Edith Roberts Gives Pleasing Portrayal of Girl with Social Ambitions in Universal Feature.

THE Universal six-part production, "The Triflers," featuring Edith Roberts, is an entertaining adaptation of a story by Joseph Franklin Poland, carefully directed by W. Christy Cabanne. It may be truthfully said that the star is the picture's chief charm, so accurate is her conception of the character of the shop girl whose scheming to taste of life among the four hundred leads her through paths which she has not contemplated. The contrast between the humble life to which Janet Randall is accustomed and that which she meets among the gay set is well drawn. The discriminating vision which she betrays in judging of the merits of the two methods of life is a happy thought removed from the usual fallen angel proposition so often presented. David Butler as the policeman sweetheart is also one of the pleasant figures of the picture. And little Ben Alexander, although not as busy as usual, proves his worth in jacking up the scene in which he appears. Forest Stanley, as Monte Moreville, makes the most of a good opportunity. "The Triflers" is a sure attraction for an adult audience.


He's coming again! To pack your house to the fire limits for eighteen weeks and drive 'em wild!
Elmo Lincoln
ELMO
The Fearless

ONE of the two biggest men in serials today.

THE man who had never before played in a serial, yet who made one of the year's greatest triumphs in "ELMO, THE MIGHTY."

THE man who is the personification of bravery and strength—in a rushing, whirling stream of action that never lets up, and mounts in each episode to an almost agonizing climax!

THE man who will grip 'em and hold 'em as tight as he grips those who would try to keep him from smashing through.

ELMO LINCOLN, in Number Two of your Universal Full-House Five—"ELMO, THE FEARLESS"—released February 9th.

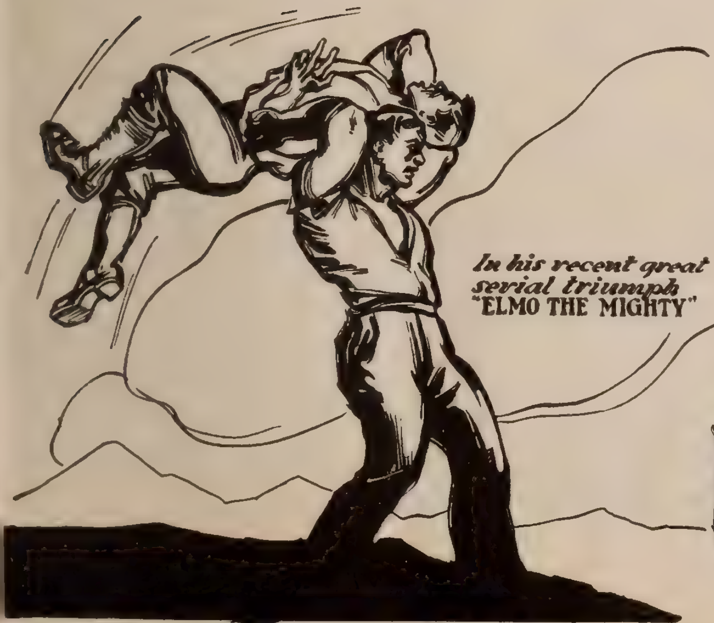
WATCH for your big Help-book—but cinch this serial winner now—the time is short—beat that competition today!

Directed by
J. P. McGOWAN

In the "BIRTH OF A NATION"

As the two sword man in "INTOLERANCE"

As Tarzan in "TARZAN OF THE APES"



In his recent great serial triumph "ELMO THE MIGHTY"

As the mighty blacksmith in "THE KAISER, THE BEAST OF BERLIN"

Carl Laemmle Says: “Watch Universal”

PRESIDENT OF THE UNIVERSAL, JUST RETURNED FROM FLYING TRIP TO UNIVERSAL CITY, SAYS UNIVERSAL HAS MORE PEOPLE ON PAY ROLL THAN ANY OTHER INDIVIDUAL COMPANY.

Carl Laemmle, president of the Universal Film Mfg. Co., and his son, Julius.

“UNIVERSAL City is going ahead at full steam,” said Carl Laemmle when questioned after he had stepped off the train from the coast. He was very enthusiastic over the prospects of the new year, and spoke of extending his company's activities. His flying tour of inspection of the Universal studios made him very optimistic in so far as production progress is concerned. He found the big film city bustling with activity despite the fact that the holiday season was in full swing.

“Contrary to certain unfounded reports,” said Mr. Laemmle, “Universal City has more people on its payroll at the present time than any other individual film company in California. If that sounds as if Universal is slacking up well then you know more than I do about my own organization.

“When I was out there I found the whole place working at high efficiency. Everything was being done to keep things going fast and big. Every department was working at full pressure to keep up with the unprecedented growth in business.

What He Saw at Universal City

“As an indication of what we are doing I found three serial companies working, one company turning out Jewel pictures and no less than six companies producing our special attractions. This is in addition to the numerous companies turning out the usual number of Universal comedies, westerns and other short reel subjects.

“If this sounds like laying down on the job then it means that other companies have no job to lay down on. If anybody thinks that Universal is going to rest on what it has done, well that person can go right ahead thinking as he pleases. All I can say is WATCH UNIVERSAL! We're so far ahead of our competitors now, both in quality and quantity of production that all this talk means nothing to us.

“I had occasion to see three of our future feature pictures now in course of cutting, “The Devil's Pass Key,” “The Gorgeous Canary,” and “The Beautiful Beggar,” the two latter titles being temporary. I can unhesitatingly say that I am very proud of these productions. Universal has never done anything better.

“Stroheim's masterful direction has made “The Devil's Pass Key” a picture of unsurpassed beauty and power and stamps him indelibly in the circle of the world's premier directors.

“Tod Browning, too, deserves special credit for his work on “The Beautiful Beggar,” Princilla Dean's latest picture. He may well be proud of his efforts, for his five months work on this production is justified and the picture is his masterpiece.

“The Gorgeous Canary” with Dorothy Phillips surpasses even Universal's “Heart of Humanity,” which made such an unusual record throughout the country.

“Is Universal letting up? Are we shifting and going into second speed? Not if I know it! When you see these pictures and the others that are coming, you can answer for yourself.”

Tendency Toward Bigger and More Costly Productions

“The tendency for the production of bigger and better pictures has manifested itself in a marked degree during the past several months, but this is only an earnest of what we are to expect in the forthcoming year. Practically every manufacturing concern realizes that more money will be made by all persons connected in the industry with fewer but better pictures, than with a flock of ordinary or mediocre ones. The public has shown that it wants pictures of the highest quality, and the eagerness with which it is patronizing theatres where the better productions are shown has given producers the hint and incentive for attaining a higher standard of perfection.

“And when I speak of higher quality, I mean that everything that goes into the making of moving pictures will be on a higher plane. Better stories will be secured, regardless of the cost; more attention will be paid by directors in making pictures absolutely flawless. Directors of the greatest prominence have profited by the mistakes which have been pointed out by press and public, and they all profess an eagerness to do their part in establishing new records for accuracy and artistry.

New Photographic Process

“Photographically, there doesn't seem to be much room for improvement although there are some discoveries being made which may become extremely popular. A new process known as pastelography has been perfected by Eric von Stroheim, director and star whose first big production, ‘Blind Husbands,’ has created a furore in film circles.

“The effect of pastelography is to give moving pictures the appearance of paintings, and while the effect of soft diffusion is obtained, there is none of the murkiness which appears in some of the ultra-futurist photodramas, so difficult for the eyes to follow. Mr. von Stroheim worked out his system of pastelography in collaboration with Ben Reynolds, the cameraman who filmed ‘The Devil's Pass Key,’ which has just been completed.

“Speaking for Universal, I can say that it has been our policy to put all the money a production will stand into its making. As an example, I may cite ‘Blind Husbands.’ When Mr. von Stroheim, who wrote, directed and played the principal role in this picture, first discussed it with me, he

(*Continued on page* 35)

Insisted Alligator Wouldn't Bite Him

Now Champion One-Armed Pool Player

By BILLY LEYSER

in the Cleveland News.

WE know a man who insisted that alligators wouldn't bite. To prove it he put his arm in the mouth of one. Now he's the best one-armed pool player in the Temperate zone.

We knew another man who put acid in his eyes to prove that his orbs wouldn't be affected by the acid. Since he lost his sight he claims to be able to hear a gnat sing while standing in a roundhouse five hundred yards away.

Now this fellow Locklear who in making pictures for the Universal seems to have another such hunch.

Locklear invites death, carries no life insurance policy as the companies won't insure him and loves his wife. He insists that he won't die in an airplane and to prove it does such daring stunts as jumping from an airplane traveling at the rate of 120 miles an hour, to another, while 2,000 feet above the ground. That's morning exercise for him—an eye opener.

The caretaker of a Pennsylvania cemetery keeps the ground always broken on Locklear's lot, and the town florist is ready to make up the sheafs of wheat, plus the white dove just as soon as he is notified the local undertaker is to meet Locklear's body at the train.

The scouts for talent in big pictures are constantly fine-combing the earth to discover some novelties which, when thrown upon the screen, will thrill and mystify their audiences. So it was not unlooked for when Locklear was signed up for the most sensational picture ever offered photographed in the air.

"What do you want me to do?" Locklear asked the Universal official.

"Change planes two thousand feet above the ground to rescue a woman from a falling plane," they answered.

"Who's the woman?" the speed demon asked.

"Francelia Billington," they replied.

"Trot her out," said Locklear.

And then the most dainty, smiling demure little piece of womanhood was fetched from a studio to be introduced to the man who flirts with death.

Nobody said Locklear forgot his wife—only read what's written here. There is no between the line stuff—but he said he would take the job, providing the rescue part wouldn't be cut.

One of the greatest problems that confronted the directors of "The Great Air Robbery," was to find a camera man who could follow the Locklear stunts. Any number of fellows were expert picture men, but when it came to buzzing around in the sky 2,000 feet above the cabbage patches that was different.

Finally a gentleman who was more or less despondent and eager to find the answer to the question, "Do the dead return?" showed up. He was dined and wined and smiled upon and carefully watched to see if he was mentally O. K.

The day for the big rescue, one of the punches in "The Great Air Robbery" came.

Miss Billington had written notes to her friends, and there was sort of a lost chord look on the faces of everyone around the Universal lot. Locklear still asserted that he couldn't die and the cameraman was being dazzled with fine conversation so he'd forget to try and measure with his eye the specified 2,000 feet in the air.

There was no choir and no ministers present, but the thoughts of everyone were on the lots where cedar trees grow and granite shafts rise in stately dignity to preserve the memory of those who have passed on.

The camera man was strapped in a plane—the company said to keep him from falling out. The spectators thought to keep him from running away. Miss Billington was strapped in another plane, which showed the company's sincerity in the matter. They wouldn't hear of her falling 2,000 feet unless an expensive plane fell with her. Locklear smoked a cigarette and talked of something he had to do tomorrow.

I thought about the fellow who put his arm in the alligator's mouth and wondered if there were reduced rates on floral pieces before or after the first of the year. I knew that "Resting in Peace" would receive no argument if the party slipped that 2,000 feet to the ground.

It took over three hours to make the rescue, but it was done and the cameraman had turned the crank every inch of the way, securing for the public a really phenomenal picture.

But I thought of that fellow playing pool with his one arm who still insists that alligator is spelled with one I.

"The Great Air Robbery" will be the attractions at the Standard Theatre all next week, beginning Sunday.

Record-breaking attendance at the Superba Theatre, Los Angeles, for "Paid In Advance." Another record has been hung up by "The Great Air Robbery."

THE STANDARD BROKE ITS RECORD—THAT'S THE ANSWER

"I hate

SONIA

"IDLER—waster — useless butterfly—I hate you! No! To hate you would make you think you are my equal—I prefer to despise you!"

"LIAR! Pretty liar! You've fed us too long on hopes. Now we will take what we want—our right to happiness? Yes—I'll lead a raging mob to your own house and burn—and rob—and slay!"

"TOO late! I believe you at last—but the fire's started! I must go through to the end. If I die, it will be for humanity—the right of all of us to happiness."

Carl Laemmle
offers

DOROTHY PHILLIPS

In the Greatest Love Story ever Told

You !"

VIVIAN

"WAIT, little sister! I am not all the wicked things you imagine. I am well dressed, but I have a heart! I am idle, but only because I am ignorant of life!"

"NOT till I go into my father's shops and see what a woman can do for other women, and their sons—"

The RIGHT to HAPPINESS"

Produced under the Direction of ALLEN HOLUBAR

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Publicity for "The Great AirRobbery"

Advance Story No. 1

TO THE EXHIBITOR
This Story Is to be Cut Out and Used on Saturday or Sunday Preceding the Showing.

PLAYGOERS who believe that the limit has been reached in photoplay realism are due for an awakening when they witness "The Great Air Robbery," the wonderful Universal feature starring Lieutenant O. L. Locklear, who changes from plane to plane in mid-air, which will be shown at the ———— Theatre next ————.

The story of "The Great Air Robbery," is not only up-to-the minute, but a few years in advance; for it concerns Larry Cassidy, crack pilot of the American trans-continental mail service, and his fearless, daredevil feats in bringing to an end the exploits of a band of air pirates and winning the girl he loves. The mastery of the air by men and women of iron nerve and histrionic skill has made possible the filming of this thrilling narrative which, while it has yet had no parallel in real life, is quite within the scope of modern achievement.

Wallie Mason, a young aviator in the U. S. Mail service, and a friend of Larry Cassidy, becomes enmeshed in the schemes of the air pirates, through his attempt to secure his Croix de Guerre, which he has sent to his sweetheart, but which falls in the hands of the leader of the Black Squadron. Larry Cassidy goes to save his friend from his own folly and also to protect the registered mail. A U. S. deputy marshal also in the aviation branch of the service, is on the track of the aerial marauders, and in the three-cornered encounter which ensues, some of the most thrilling air scenes conceivable have been filmed.

Aside from its amazing scenes 5,000 feet in mid-air, "The Great Air Robbery" tells a dramatic story with a punch in every scene. The story was written and directed by Jacques Jaccard, and assisting Lieut. Locklear are Francelia Billington, Allan Forrest, Ray Ripley, Carmen Phillips and several other screen favorites.

Critics agree that "The Great Air Robbery," the Universal photodrama, is one of the most thrilling spectacles of the screen's history. The photodrama deals with a band of sky-pirates and stars Lieutenant O. L. Locklear, the aviator who changes planes in mid-air. The production will be at the ———— Theatre on————.

CAST.

Larry Cassidy	Lieutenant O. L. Locklear
Wallie Mason	Allan Forrest
Chester Van Arland	Raymond Ripley
Beryl Caruthers	Francelia Billington
Viola Matthews	Carmen Phillips

WALLIE MASON, a young aviator in the U. S. Mail Service, is in no physical condition to fulfill his duties, on account of dissipation. Larry Cassidy, air pilot, a bosom pal of Wallie, watching him from the ground, sees that his plane is in trouble. Cassidy quickly commandeers a plane, and drops from his plane to the plane driven by his friend and regains control of the machine.

At the country home of Beryl Caruthers, a house party is in progress. Among her guests are Chester Van Arland and Viola Matthews. Beryl receives from Wallie a registered package containing a message of love, and his Croix de Guerre. Van Arland, overheard by Viola, tries to force his attentions on Beryl. She escapes him, and in doing so loses the cross, which he picked up. Viola threatens to expose him to the government authorities as the leader of the Death Head Squadron of air bandits. Van Arland is informed of a shipment of $20,000 in gold to be made on the midnight plane.

Wallie catches sight of the cross in Van Arland's possession. Van Arland tells him that if he really wants the cross, he must rob the midnight plane. Larry goes to the house party with Beryl. Van Arland mails the cross to himself at a New York address, making certain that it will leave on the midnight plane.

They waylay the midnight plane. Viola attacks Van Arland, and in the struggle is shot. Beryl and Larry find Viola. She tells Larry of Van Arland's plans.

Larry obtains a plane from Beryl's private hangar. He finds Wallie on the ground with a broken plane, the work of Van Arland's men. He makes Wallie take his plane and escape. The marshal arrives before Larry can repair it. Larry escapes on foot. He reaches Beryl's country home at dawn and is protected by Beryl.

Wallie confronts Beryl with the cross, still under the impression that it is evidence of her secret love for Van Arland, but is discovered by the marshal and flees.

Van Arland takes the package of gold and goes to Beryl's hangar to obtain a plane. He decides to take her with him. Larry is too weak to interfere. Van Arland binds her and places her in the plane and leaves. The deputy and the marshal, chasing Wallie, bring him down in flames. Larry recovers, gets a plane out and takes the air, overtaking Van Arland and Beryl.

FOR THE HERALD

"The Great Air Robbery," starring Lieutenant O. L. Locklear, marks a new era in filmdom. In this superproduction, Universal shows man's conquest of the air and presents scenes taken in the clouds which a few years ago would have been scoffed at as impossible.

There are few people who have not heard of Lieut. Locklear, most intrepid of aviators—the man who accomplishes the hazardous feat of changing from one fast moving plane to another in mid-air. In the picture the lieutenant appears as Larry Cassidy, crack pilot of the U. S. aerial mail service, who upon returning from a transcontinental flight, becomes entangled in a plot of love and intrigue. Exciting episodes, engrossing situations, hair-raising climaxes and picturesque flashes follow each other in profusion.

Larry's rescue of his pal, a mile above the earth; his battle with the Death's Head Squadron of air pirates, his pursuit of the social bandit who has abducted the girl he loves and hundreds of other unusual incidents carry the story along from one dizzy height to another. All the sky views are taken at close range, by cameras placed on swift-flying airplanes. Each daring scene is shown in full detail.

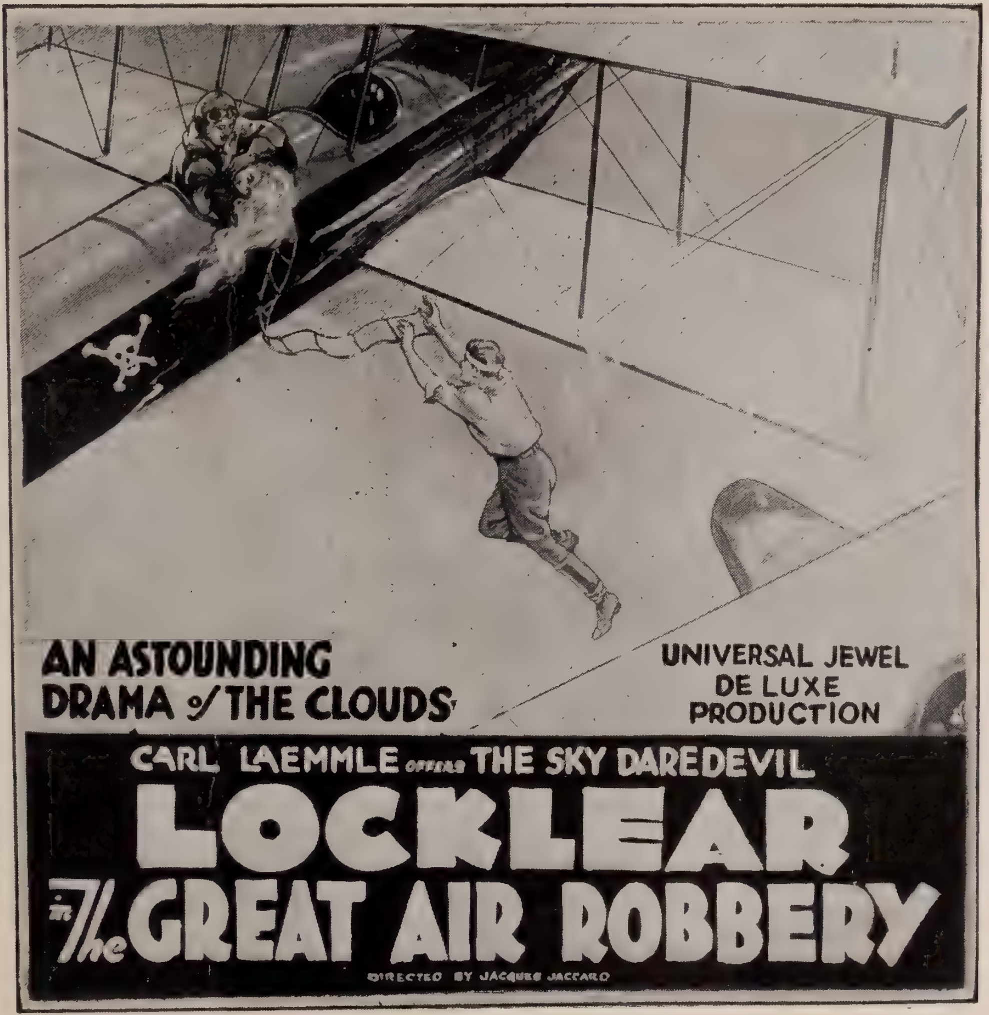
The view of the U. S. Aerial Mail field at night, with scores of huge planes leaving the ground in the flare of giant searchlights, is one of the most stirring scenes ever filmed.

Universal has surrounded the air hero with a notable cast, including Francelia Billington, Allan Forrest, Ray Ripley and Carmen Phillips.

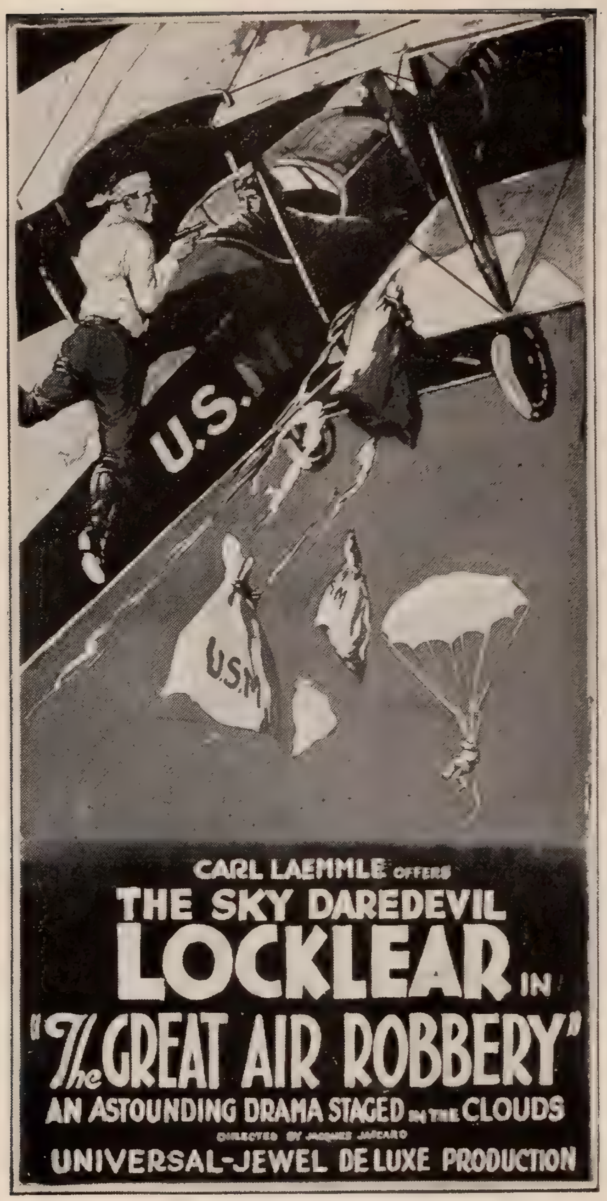
LITHOGRAPHS

FOR

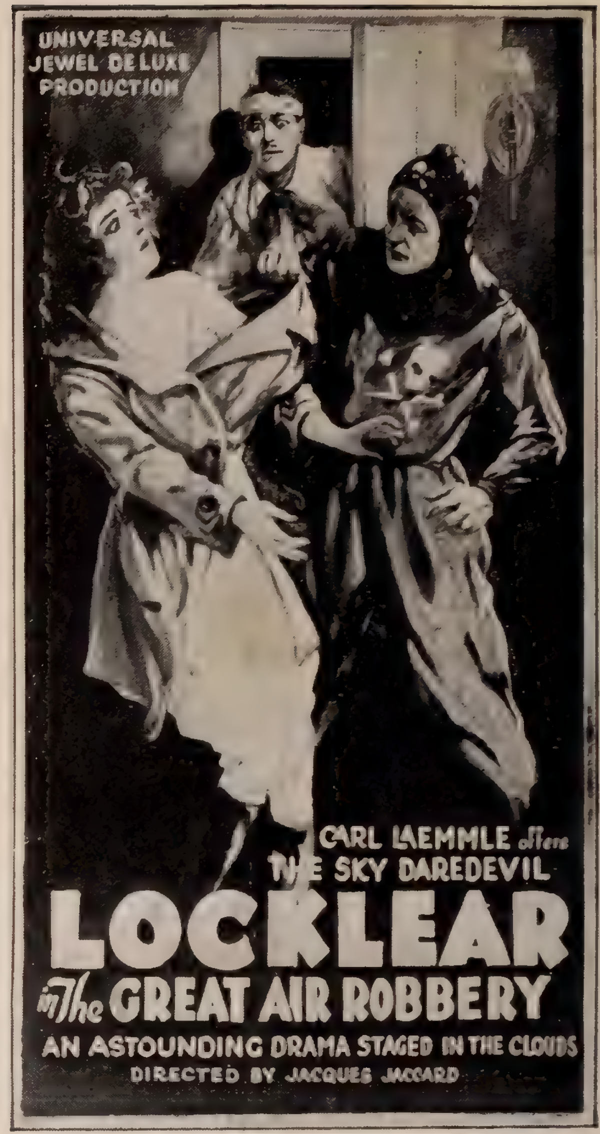
"THE GREAT AIR ROBBERY"


AN ASTOUNDING DRAMA of THE CLOUDS
UNIVERSAL JEWEL DE LUXE PRODUCTION
CARL LAEMMLE offers THE SKY DAREDEVIL
LOCKLEAR
in The GREAT AIR ROBBERY
DIRECTED BY JACQUES JACCARD

Six-Sheet and Half-Sheet.


U.S.M.
U.S.M
CARL LAEMMLE offers
THE SKY DAREDEVIL
LOCKLEAR IN
"The GREAT AIR ROBBERY"
AN ASTOUNDING DRAMA STAGED IN THE CLOUDS
DIRECTED BY JACQUES JACCARD
UNIVERSAL-JEWEL DE LUXE PRODUCTION

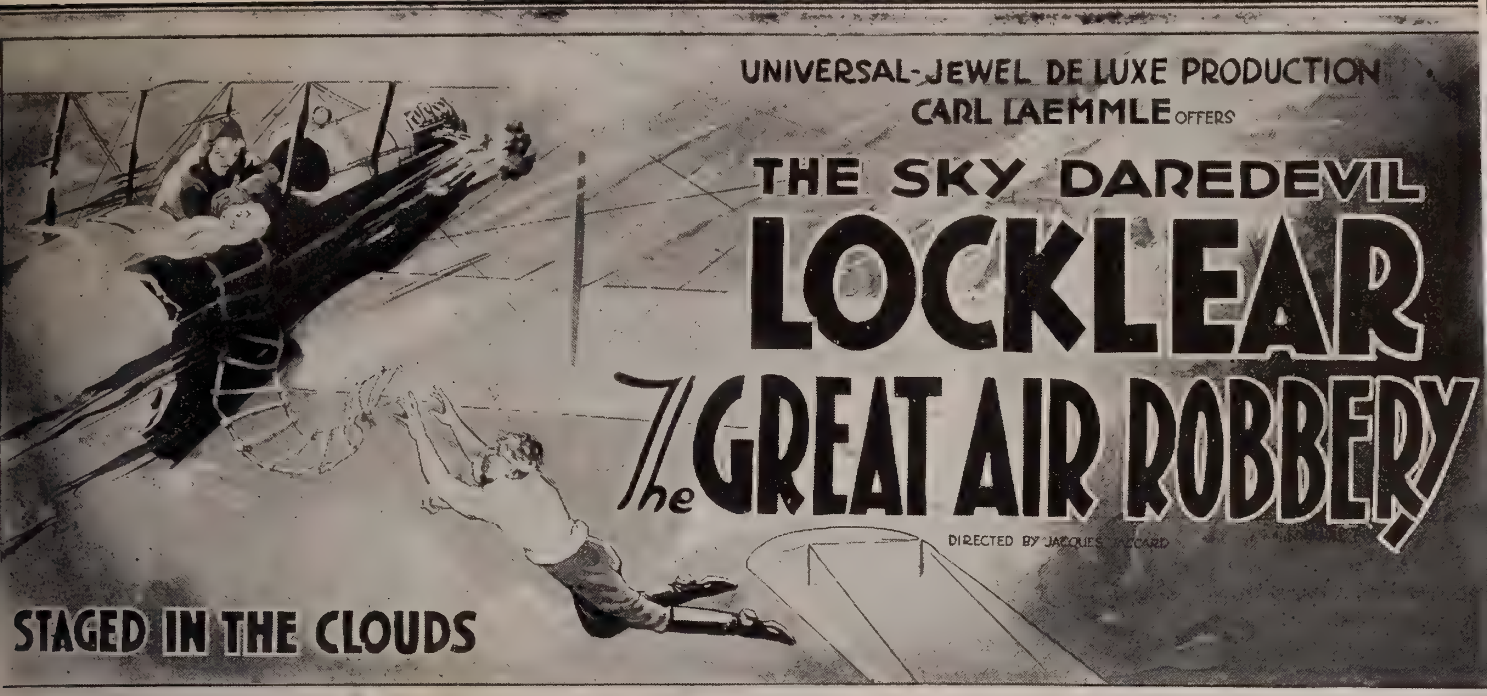
Three-Sheet—Style E



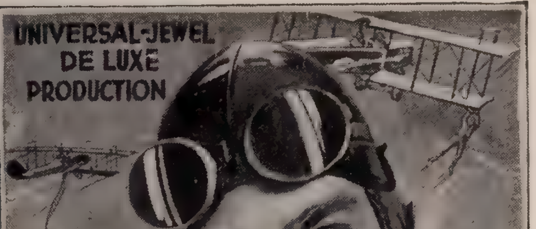
Three-Sheet—Style D

"THE GREAT AIR ROBBERY" is a mighty sensational picture, and to do it justice and show your patrons just what they could expect the posters had to be of a sensational order. The action sketches were developed direct from the print and are an exact reproduction of the sensational episodes of which Locklear alone is capable.

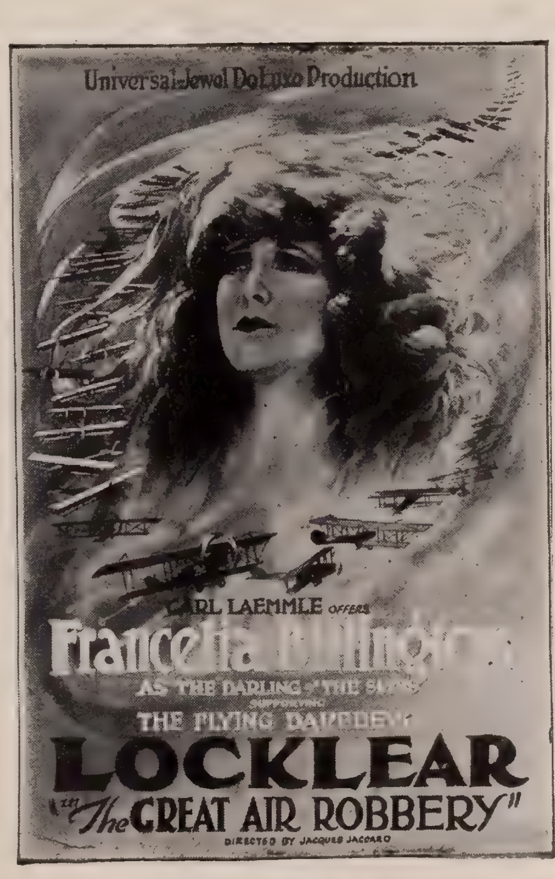
The Pictures on This Insert Represent a Superb Line of Posters That Will Draw



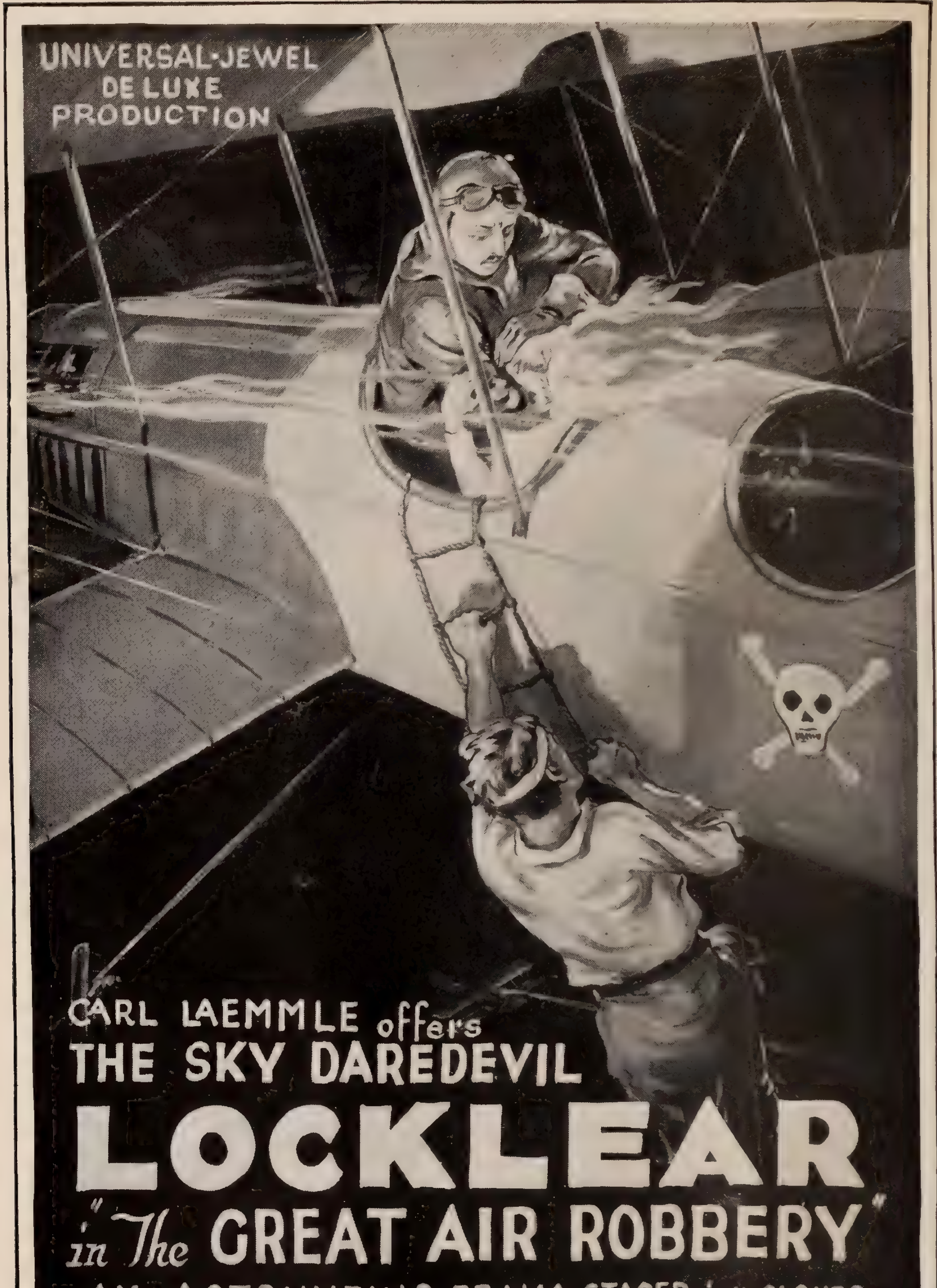
24-Sheet


UNIVERSAL-JEWEL
DE LUXE
PRODUCTION
CARL LAEMMLE OFFERS
THE SKY DAREDEVIL
LOCKLEAR
in "The GREAT AIR ROBBERY"
AN ASTOUNDING DRAMA STAGED in the CLOUDS
DIRECTED BY JACQUES JACCARD

One Sheet—Style A


Universal-Jewel DeLuxe Production
CARL LAEMMLE OFFERS
Francelia Billington
AS THE DARLING of THE SKIES
supporting
THE FLYING DAREDEVIL
LOCKLEAR
in "The GREAT AIR ROBBERY"
DIRECTED BY JACQUES JACCARD

One-Sheet—Style B


UNIVERSAL-JEWEL
DE LUXE
PRODUCTION
CARL LAEMMLE offers
THE SKY DAREDEVIL
LOCKLEAR
in "The GREAT AIR ROBBERY"
AN ASTOUNDING DRAMA STAGED in the CLOUDS
DIRECTED by JACQUES JACCARD

One-Sheet

Service Page for "The Great Air Robbery"

At a Glance

SUBJECT—"The Great Air Robbery."

LENGTH—Six Reels.

STAR—Lieutenant O. L. Locklear.

PREVIOUS HITS—World-famous as only man who jumps from aeroplane to aeroplane above the clouds; helped to train American Aces at Kelly Field.

DIRECTED BY—Jacques Jaccard.

STORY BY—Jacques Jaccard and George Hively.

SCENARIO BY—George Hively.

SUPPORTING CAST—Francelia Billington, Ray Ripley, Carmen Phillips and Allan Forrest.

LOCALE—United States Aerial Mail postoffice on the Trans-Pacific air lanes; a palatial country home, a metropolitan club and the trackless blue immensity of the sky.

TIME—To-day.

THUMB-NAIL THEME—The story of a band of air pirates, thrilling night battles above the clouds and the love affairs of the government pilots.

NOTES

Lieutenant O. L. Locklear jumps from aeroplane to aeroplane 5,000 feet above the earth in "The Great Air Robbery," the Universal photodrama of the air, which is coming to the ———— Theatre on ————.

A stolen Croix de Guerre causes a vast amount of trouble in "The Great Air Robbery," the Universal photodrama which will be at the ———— Theatre on ————. The photodrama shows the world-famous aeroplane change in mid-air as made by Lieutenant O. L. Locklear.

Francelia Billington, the beautiful leading woman of "Blind Husbands," supports Lieutenant O. L. Locklear in "The Great Air Robbery," coming on ————to the ———— Theatre. The heroine is both kidnapped and rescued a mile high.

The possibilities of aviation are dramatically foretold in "The Great Air Robbery," the epochal photodrama which the "Big U" offers at the ———— Theatre on ————. Lieutenant O. L. Locklear, the aviator who jumps from aeroplane to aeroplane in mid-air, is starred in the photo-thriller.

ADVERTISING DISPLAY LINES

Lieutenant O. L. Locklear changes from aeroplane to aeroplane above the clouds, in Universal's aerial drama, "The Great Air Robbery."

"The Great Air Robbery" is Universal's contribution to aeronautical science.

See a fight between a pirate airship and a mail plane 5000 feet in air. It takes place in "The Great Air Robbery."

Director Jaccard used a wireless telephone to direct Lieut. O. L. Locklear, star of "The Great Air Robbery."

Army birdmen from Rockwell Field appear in "The Great Air Robbery," Universal's amazing photodrama of the sky.

The beautiful Francelia Billington supports Lieut. Locklear, the death-luring aviator of "The Great Air Robbery."

Lieutenant O. L. Locklear tantalizes death in "The Great Air Robbery," the Universal photodrama of the air.

A squadron of aeroplanes fighting a mile above the earth in a blackness broken only by the flash of machine guns is a spectacle to be seen in "The Great Air Robbery."

"The Great Air Robbery" is the photographic achievement of the decade. It was filmed by a cameraman soaring with the other ships of the air a mile above the earth.

See Lieut. O. L. Locklear, the fearless aviator, in "The Great Air Robbery," his Universal masterpiece.

Locklear, the dare-devil of the skies, only man in the world who ever changed planes in air.

ADVERTISING PUNCHES

1—The name of Lieutenant O. L. Locklear, the only man who changes aeroplanes high in the air.

2—The most remarkable aeronautics ever filmed, including several close-up shots of Locklear making his famous change.

3—The fact that a United States Aerial mail postoffice was built on the Universal City flying field for the photodrama.

4—The beautiful Francelia Billington supports Locklear. She was last seen in support of Count Eric von Stroheim in "Blind Husbands."

5—The fact that aviators from Rockwell Field, San Diego, flew for the benefit of the Universal cameras at the time the Pacific fleet arrived.

6—Wonderful night scenes.

7—The spectacle of a fight between a mail carrying plane and a pirate craft in the air.

8—The brilliant pageant of illuminated planes maneuvering and landing at night.

9—The fact that Jacques Jaccard directed Locklear by wireless teleplone.

10—The most pretentious aerial photodrama ever made.

"The Great Air Robbery"

Breaks all Records in two big Theatres

TELEGRAM

Universal Film Exchanges, Inc., January 12, 1920
1600 Broadway, New York City.

THE GREAT AIR ROBBERY BROKE ALL RECORDS FOR ATTENDANCE AND RECEIPTS AT STANDARD THEATRE, CLEVELAND, ALTHOUGH OPPOSITION TO SOLDIERS OF FORTUNE, WALLACE REID, NORMA TALMADGE, ANITA STEWART, WE WERE COMPELLED TO STOP SELLING TICKETS THREE TIMES. IT'S THE GREATEST PICTURE UNIVERSAL EVER MADE.

THOMAS CARROLL, Manager.

BREAKS SUPERBA RECORD AND IS RETAINED FOR SECOND WEEK

THE attendance record of the Superba Theatre in Los Angeles was again smashed to smithereens when Universal-Jewel's sensational Locklear production, "The Great Air Robbery," played a week of unprecedented business at this Los Angeles Theatre. The record had been broken only a short time before by Dorothy Phillips in "Paid in Advance," and so near capacity had that record seemed that it was expected to last for some time. Then came the Locklear picture and blotted this high mark out and even then thousands of people were unable to see the picture. So great was the demand that it was held over for the second week, and its opening on the next week presaged another broken record. Here are some of the comments made by persons in the audience as they passed out:

"It is a wonderful picture."

"The first all right of its kind and I'll say it's interesting."

"Best picture I have seen this year and I've been to hundreds."

"Nothing fake about that picture."

"The picture is very interesting."

"The picture very good for its kind."

"Great picture."

"Great Photography."

"Very very nice."

"Some picture."

"Very good."

"You would have to wait a long time to get a kick out of that picture."

"Wonderful."

"I think it's the best picture I've ever seen."

"Couldn't be any better."

"Wonder show."

Motion Picture News says of

"THE GREAT AIR ROBBERY."

Sensational Picture of Aeroplane Feats.

HERE is a picture which no exhibitor can afford to overlook. In booking "The Great Air Robbery," and exploiting it as an amazing photoplay of death defying stunts in the air, patrons are sure to make a beaten path to his door. Once inside and they will look upon something new under the sun. It is not the story itself which will concern the majority of them; that is only a different version of the familiar mail coach robbery. What they will see is the transplanting of the old time action to the air. And what action it is.

The plot revolves around a set of aeroplane bandits who plan to rob the trans-continental aerial mail, and the very nature of it sounds the clarion of revolutionary tactics concerning the screen. With the aeroplane here to stay the up-to-date producer will

(Continued on page 30)

take the bag, but leave the laundry

Where there's Laughs there's Dollars

and you surely get a bunch of both with

"ALL FOR THE DOUGH BAG"

the Latest and merriest of the Speedy

RAINBOW COMEDIES

YOUR **UNIVERSAL** EXCHANGE

"Zest-speed-pep-plot-everything"

Says Cole Younger
Vice Chairman, Transcontinental Flight Committee

"The cameraman deserves unstinted praise for the way he filmed the tense moments of this picture. "The Great Air Robbery" surpasses anything I have ever seen in the way of real aerial pictures. It will drive home to the public the fact that the day of commercial aviation is not in the future—it is here, now!

"For ZEST — SPEED — PEP — PLOT—and everything else that stamps a picture a success, 'The Great Air Robbery' is certainly 'all there.' "

Cole Younger

CARL LAEMMLE OFFERS

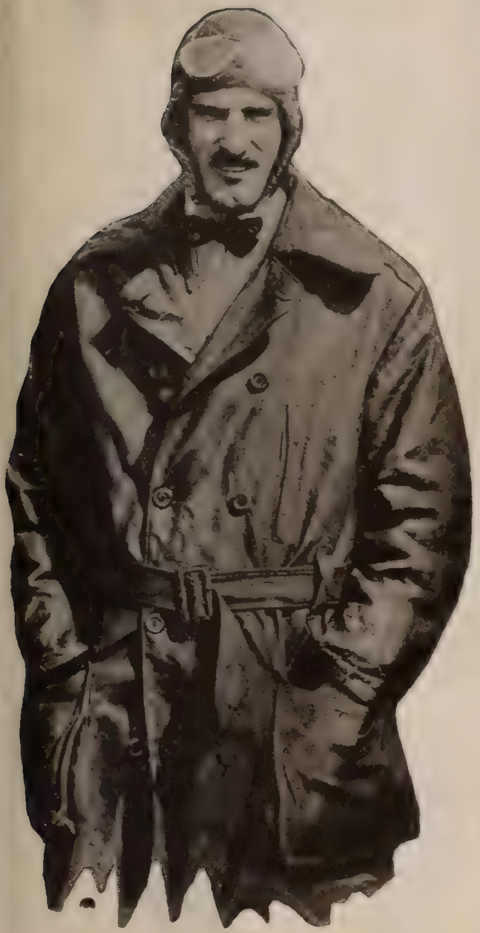
"THE GREAT AIR ROBBERY"

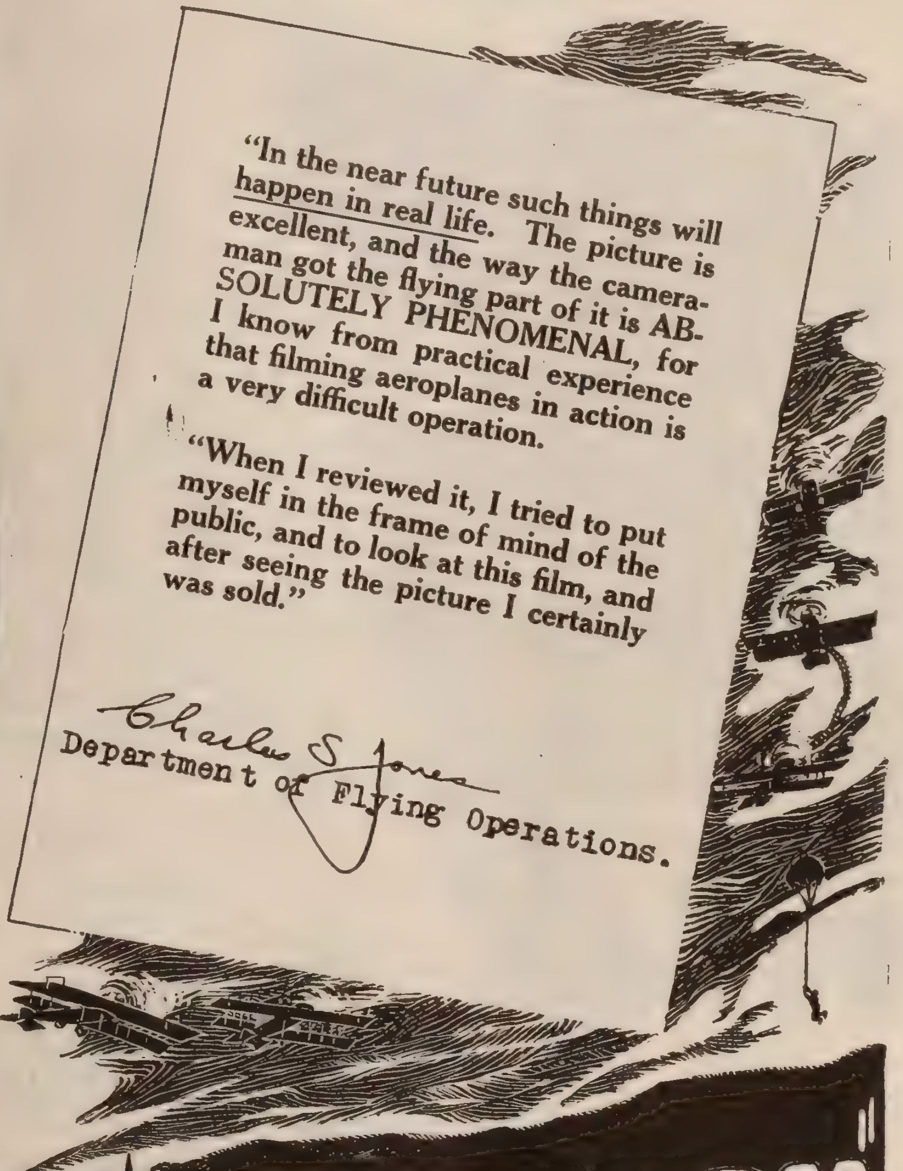
WITH **LOCKLEAR** THE DAREDEVIL OF THE SKIES

UNIVERSAL PRODUCTION DE LUXE

"Absolutely phenomenal"

Says this Curtiss expert





"In the near future such things will happen in real life. The picture is excellent, and the way the cameraman got the flying part of it is ABSOLUTELY PHENOMENAL, for I know from practical experience that filming aeroplanes in action is a very difficult operation.

"When I reviewed it, I tried to put myself in the frame of mind of the public, and to look at this film, and after seeing the picture I certainly was sold."

Charles S Jones
Department of Flying Operations.

CARL LAEMMLE OFFERS

"THE GREAT AIR ROBBERY"

WITH LOCKLEAR THE DAREDEVIL OF THE SKIES

UNIVERSAL PRODUCTION DE LUXE

"A humdinger"

Says Lieut. "Scotty" Campbell

"I've been caught in many a 'tight' corner in the air while paying my respects to the Boche, but I have to admit that Ormer Locklear made little shivers run up and down my spine when he pulled those transfers from one airplane to another, high above the mountains.

"With this splendid camera work, the lightning-like Immelman turns and the thrilling parachute leap, the public will realize at first hand the thrills of the air.

"The picture is A HUMDINGER from start to finish. It shows what we may expect when the highwayman of the air starts to bother us."

Hugh Gordon Campbell
"Scotty"

CARL LAEMMLE OFFERS

"THE GREAT AIR ROBBERY"

WITH **LOCKLEAR** THE DAREDEVIL OF THE SKIES

UNIVERSAL PRODUCTION DE LUXE

"More than your fill of thrills"

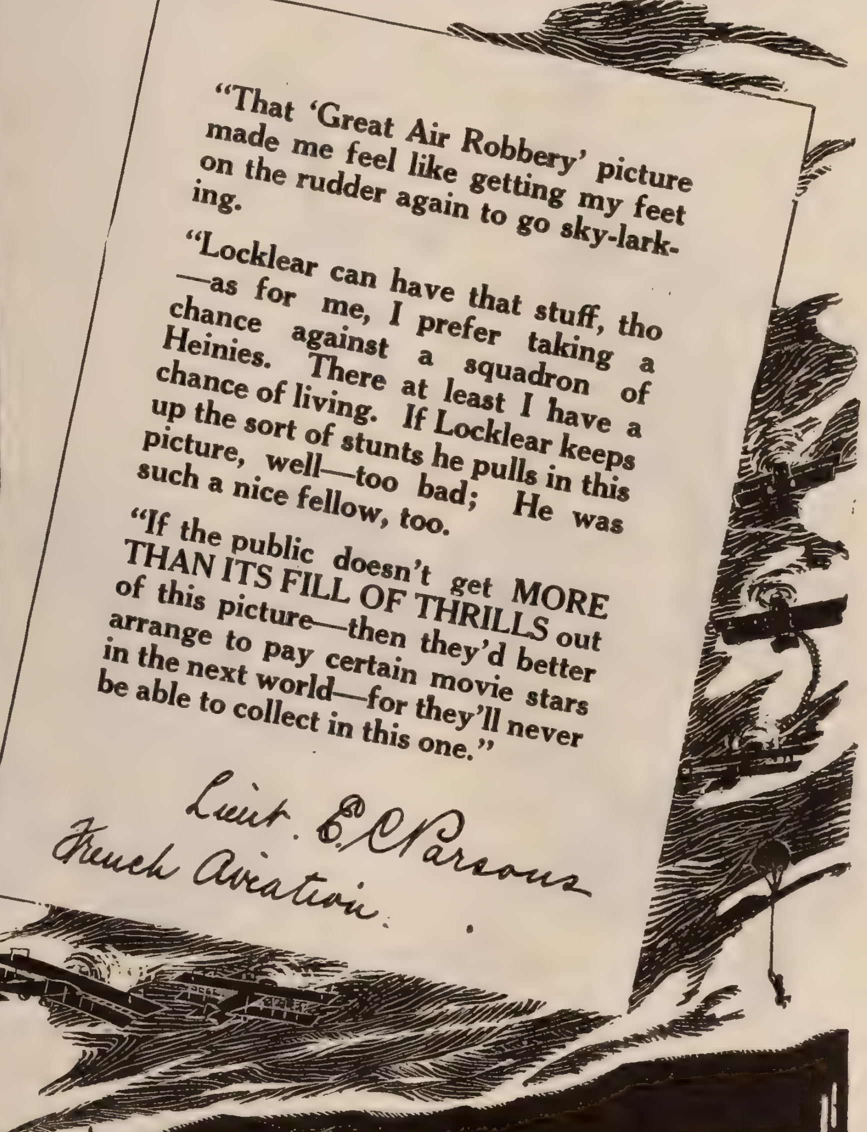
Says Lieut. Parsons who "got" 15 Boche Birds

"That 'Great Air Robbery' picture made me feel like getting my feet on the rudder again to go sky-larking.

"Locklear can have that stuff, tho—as for me, I prefer taking a chance against a squadron of Heinies. There at least I have a chance of living. If Locklear keeps up the sort of stunts he pulls in this picture, well—too bad; He was such a nice fellow, too.

"If the public doesn't get MORE THAN ITS FILL OF THRILLS out of this picture—then they'd better arrange to pay certain movie stars in the next world—for they'll never be able to collect in this one."

Lieut. E. C. Parsons
French Aviation.



CARL LAEMMLE OFFERS

"THE GREAT AIR ROBBERY"

WITH **LOCKLEAR** THE DAREDEVIL OF THE SKIES

UNIVERSAL PRODUCTION DE LUXE

The Serial with the All Star Cast

"THE beginning is unique. An eye-filling first reel is always a good serial feature. The action lays a firm foundation for the episodes that are to follow. If the eighteen episodes conform to the first three this serial should leave a TRAIN OF SATISFIED BOX OFFICES."

Exhibitors Herald.

DIRECTED BY
AL. RUSSELL

KATHLEEN O'CONNOR **JACK PERRIN**
LEONARD CLAPHAM **GERTRUDE ASTOR**
JIM FARLEY **HENRY BARROWS**
J. BARNEY SHERRY

AND A HOST OF TALENTED
UNIVERSAL PLAYERS

"The LION MAN"

THE STRANGEST CHARACTER EVER SCREENED
YOUR UNIVERSAL EXCHANGE

Serial Insurance for 1920

UNIVERSAL EXCHANGES SELL FIVE SERIALS—52 WEEKS—AT ONE TIME. NEW DEPARTURE IN THE SERIAL FIELD—M. D. MOTTA, OF BROOKLYN, CLOSES FIRST YEARLY CONTRACT. WHO SAID BROOKLYN WAS SLOW?

A Year of Serial Insurance

BOOK

"The Lion Man"

"Elmo the Fearless"
(Elmo Lincoln)

"The Moon Riders"

"The Vanishing Dagger"
(Eddie Polo)
and
"The Dragon's Net"
(Marie Walcamp)

TODAY

AND GET INSURED

MR. M. D. MOTTA, of Brooklyn, during the past week, has closed with the Big U Exchange the largest serial contract ever made by an individual exhibitor. Mr. Motta has the 3rd Avenue Peerless and the Colonial. He has contracted to play in them the following five serials: "The Lion Man," with Kathleen O'Connor and Jack Perrin, "Elmo The Fearless," with Elmo Lincoln, "The Moon Riders," with Art Accord, "The Vanishing Dagger" with Eddie Polo, and "The Dragon's Net" with Marie Walcamp.

That is looking pretty far ahead. It stamps Mr. Motta as a man of vision. What he has done is to take out for himself and his theatres Serial Insurance for the new year. He is fixed for 1920. He should worry. The negotiations with Mr. Motto were carried on by George Hoffman, of Mr. Uffner's staff. Mr. Motta said to him:

"Let's see what you've got."

Mr. Hoffman showed him "The Lion Man."

"As for the rest," he said, "you may wait till they come in or you may judge from their past performances and Universal's promises."

Mr. Motta decided to judge from the past performances and Universal's promises. And so he closed. He's fixed. He has Serial Insurance for 1920.

His example is passed on to the exhibitor-world for judgment. Mr. Uffner, however, points out that this is no bargain sale. It may be cheaper to buy Eddie Polo now than when he comes out some months from now, but no one should get the impression because five serials are being sold at once that an exhibitor can get something for nothing. Nothing could be farther from the truth.

Well, anyhow, Mr. Motta has started something.

This booking of five serials at one time is due to the foresightedness first of the production department of Universal city, and second to the action of the general manager of exchanges who conceived the idea of the huge booking plan whereby five serials could be sold at one and the same time. Any number of exhibitors will be tickled to death to be assured of serial prosperity for the entire year without any effort on their part. The serials overlap in such a way, that in booking them all they cover just fifty two weeks. Or, if the exhibitor cares to they will cover ninety weeks.

"The Lion Man" is the current serial and is proving a tremendous winner wherever shown. "Elmo the Fearless" stars Elmo Lincoln, the great star of "Elmo the Mighty" and is next on the docket. It is more than half finished under the guiding genius of J. P. McGowan. "The Moon Riders" stars Art Accord and Mildred Moore. It too is more than half completed as is "The Vanishing Dagger" in which Eddie Polo is the star. It looks like his best serial to date. Jacques Jaccard is directing. Marie Walcamp is filming her serial "The Dragon's Net" in Japan, China and India. Henry McRae is directing. Eight episodes have already been shipped.

SERIALS

JAMES J. CORBETT
in
"The Midnight Man"
with
KATHLEEN O'CONNOR
Directed by
JAMES W. HORNE

"The Great Radium Mystery"
with
EILEEN SEDGWICK
ROBERT REEVES
CLEO MADISON
Story by
FREDERICK BENNETT
Directed by
ROBERT HILL

"The Lion Man"
with
KATHLEEN O'CONNOR
JACK PERRIN
Based on the novel, "The Strange Case of Cavendish"
By RANDALL PARRISH
Directed by
ALBERT RUSSELL

ELMO LINCOLN
in
"Elmo the Fearless"
with
LOUISE LORRAINE
Story by
HENRY ARTHUR GOODEN
Directed by
J. P. McGOWAN

"The Moon Riders"
with
ART ACORD
MILDRED MOORE
Story by
WILLIAM PIGOTT
and KARL COOLIDGE
Directed by
REEVES EASON

EDDIE POLO
in
"The Vanishing Dagger"
with
THELMA PERCY
RAY RIPLAY
C. NORMAND HAMMOND
Story by
JOE BRANDT
Directed by
JACQUES JACCARD

MARIE WALCAMP
in
"The Dragon's Net"
with
HARLAND TUCKER
WADSWORTH HARRIS
OTTO LEDERER
Story by
J. ALLAN DUNN
Directed by
HENRY McRAE

"GREAT AIR ROBBERY" BREAKS TWO THEATRE RECORDS

(*Continued from page* 22)

Standard Theatre, Cleveland, where Manager Carroll broke all records with "Paid In Advance," and has just broken it again with "The Great Air Robbery."

UNIQUE LOBBY DISPLAY HELPS SMASH RECORD

LAST October when Thomas Carroll, manager of the Standard Theatre of Cleveland, booked Dorothy Phillips in Allen Holubar's production "Paid In Advance" he had a feeling that something was going to happen to his attendance record and he did all that he could to cause this pleasant fracture. In the first place he started his advertising in plenty of time, beginning it with a teaser advertising campaign in the newspapers for a week and a half previous to the showing, starting the first day with a one inch single column white on black advertisement, increasing it an inch each day and running quarter ad pages in all of the papers on Sunday, with a special three inch advertisement during the entire week. Another unusual feature was the lobby. No production which Mr. Carroll has booked lent itself more effectively to lobby display than "Paid In Advance" and as the accompanying photograph shows he took every advantage of the Alaskan locale to make his lobby look as unique as possible.

The title, "Paid In Advance," suggested another advertising stunt to Mr. Carroll and his publicity manager James H. Cummings. When a patron stepped up to the box office and received any change he was given a slip of paper which looked somewhat like a dollar bill. On it was the statement that this was "Pay In Advance" for Dorothy Phillips' production. This little stunt attracted a great deal of attention and thousands of these little "Paid In Advance" slips with the name of the Standard Theatre on them are retained by theatregoers in Cleveland as a souvenir of the production,

The record that he hung up at that time was not broken until Jan. 11th when the opening of "The Great Air Robbery" another Jewel picture, smashed the "Paid In Advance" business into a cocked hat. See what Manager Carroll says about this latest Jewel sensation in his telegram which is reproduced on page 22.

THE NEWS SAYS:

(*Continnued from page* 22)

enlist it among his properties and also sign up a courageous air pilot or two. Lieut. O. L. Locklear has gotten a start on his rivals by becoming the star of this Universal thriller. The feats he executes here are plentiful enough for a flying circus. His outstanding stunt is when he leaps from his aeroplane to a rope ladder of a machine flying above him. The scenes are authentic and are apparently taken a few thousand feet in the air. The scenic embellishments are worthy of mention since you look upon vistas of the Grand Canyon far below.

Indeed you get all the thrills of flying from this picture without experiencing any of its dangers. You look with amazement upon the nerve of Locklear, and you wonder at the risks that he and his company have taken. A point worth emphasizing is the fact that the camera is literally on top of the actors most of the time. And everyone seems to violate the laws of gravity. Jacques Jaccard is the director.

WHILE everybody else in the comedy business was trying to find a new way to knock a joke out of the poor old slapstick and the much-abused whitewash pail, Universal-Jewel, as usual, took a new tack and after monkeying around a little with JOE and MRS. JOE, produced the most novel and the funniest fun-pictures that the screen has ever seen.

Play any one of these Universal-Jewels and if it isn't a knockout we'll feel like going to Hot Springs. The man who won't laugh his head off at these two clever monks ought to be watched by the police as a dangerous character.

Play JOE first and then come back with THE MISSUS—there'll be a new JOE MARTIN pretty soon, in which he registers every human passion and a couple more that only monkeys know about.

UNIVERSAL
Jewel
1600 Broadway New York

JOE HIMSELF in "THE JAZZ MONKEY"
"MONKEYSTUFF"

Universal
Jewel

Joe Martin Comedies

THE MISSUS "A JUNGLE GENTLEMAN"
"THE GOOD SHIP ROCK'N RYE"
"A BABY DOLL BANDIT"
"OVER THE TRANSOM"

Universal
Jewel

International News

No. 1.

Crack Cavalry Troops In A Thrilling Charge.—Ft. Bliss, Texas.

Sub-Title.—Colonel Tommy Tompkins' famous Seventh Cavalry showing some real speed.

Glasgow University Honors President of France.—Glasgow, Scotland.

Sub-Titles.—Pretty undergraduates of the famous school cheer newly-made Doctor of Laws. A bonnie send off for Monsieur Poincare.

$125,000 *Paid for Slugger "Babe" Ruth.—Boston, Mass.*

Sub-Titles.—Greatest batsman in history of baseball sold by Boston Red Sox to New York Yankees at a record-breaking price. And besides being a star hitter, Ruth is a pitcher of ability.

Off to Sunnier Climes.—Battleship New Mexico passing under East River Bridge to join the fleet in southern waters.—*New York City.*

Moving a Hospital With Uncle Sam's Tanks.—El Paso, Texas.

Sub-Title.—Ten tractors pull a base hospital to a new location a mile away.

A Flight Over Fiume Where D'Annunzio Rules.—Fiume, "Italy."

Sub-Titles.—Glimpses of the Adriatic coast which the poet-warrior seeks to control. Volunteers in D'Annunzio's navy, drilling aboard the cruiser "Dante." A Croatian peasant peddler in Fiume. The fiery poet and some of his supporters.

In the Public Eye.

Sub-Titles.—Two naval chiefs—Admiral Jellicoe, of Jutland battle fame, and Secretary Daniels, his host in the capital—Washington, D. C. Colonel Glover, American Chief of Staff in the El Paso district, and General Escobar, Carranza chief, meet on Mexican soil to promote international friendship—Juarez, Mexico. Sir George Parish, British financial expert, who, report has it, wants the United States to loan Europe fifteen billion dollars — Washington D. C.

Anarchists Shackled In New England Round-up.—Boston, Mass.

Sub-Titles.—Reds in chains leaving Chelsea police station for Deer Island —women first. Boarding the monitor for a taste of the long journey ahead.

California "Sunshine" for the Lucky Orient.—San Francisco, Cal.

Sub-Title.—A million dollars worth of wine is shipped to China to "beat" the prohibition law.

Fortress Destroyed at Allies Command.—Gustria, Germany.

Sub-Title.—Under the peace terms, the oldest and strongest of Germany's inland forts is being blown up.

Chinese "Troubadours" On A Tour of France.—Chalon-Sur-Seine, France.

Sub-Title.—For the first time a band of Oriental strollers exhibit to foreign eye the unique pastime of the Far East.

Champion of the Ring Meets Champion of the Air.—Los Angeles, Cal.

Sub-Titles.—For the first time in his life, Jask Dempsey, star pugilist, goes "up in the air" as a pupil of Daredevil Locklear. Mr. Dempsey gets a few new sensations. A fair peace maker saves the lieutenant from a beating for not flying straight. His mighty arm—worth its weight in radium.

"Bungled Bungalows."

Lyons-Moran Star Comedy.

CAST.

A Jealous Husband	Eddie Lyons
A Real Estate Agent	Lee Moran
Eddie's Wife	Charlotte Merriam
Lee's Wife	Grace Marvin

EDDIE'S wife plans a big surprise for Eddie, and by mail receives a notice from the real estate agent she has been doing business with, that he is ready to show her the bungalow that he has for rent. Eddie, not being in on the surprise, thinks the letter is from some mysterious sweet-heart and he follows friend wife to the agent's office.

In the meantime the agent, ambitious to make a bit of money, is up bright and early to keep his engagement with Eddie's wife. His hurried departure from the house, leaving his breakfast unfinished, worries his wife who follows him also.

Of course, Eddie and Lee's wife are strangers and when they, each in turn, see their better half together, they they pursue them and find that Lee has taken Eddie's wife to a very pretty little bungalow. Eddie grows more and more suspicious while Lee's wife begins to surmise her husband is a chaser.

When the four of them enter the house without Eddie and Lee's wife disclosing their presence, friction starts. When the wives discover that there is someone else in the house, trouble starts and only ends when it is all explained to Eddie and Lee's wife, that Lee is trying to rent the house to Eddie's wife and she all the time was going to suprise Eddie. She did.

JEWELS

Allen Holubar's great production

"The Heart of Humanity"

with

DOROTHY PHILLIPS

Assisted by William Stowell, Robert Anderson and Erich Von Stroheim.

The picture that will live forever.

MILDRED HARRIS

in

"HOME"

Written and directed by

LOIS WEBER

DOROTHY PHILLIPS

in Allen Holubar's production

"The Right to Happiness"

with

WILLIAM STOWELL

and ROBERT ANDERSON

MILDRED HARRIS

in

"Forbidden"

By E. V. DURLING

Produced by

LOIS WEBER

DOROTHY PHILLIPS

in

James Oliver Curwood's Alaska story

"Paid in Advance"

Produced by

ALLEN HOLUBAR

with a cast which includes

WILLIAM STOWELL, PRISCILLA DEAN, LON CHANEY, JOSEPH GIRARD, FRANK BROWNLEE and WILLIAM BURRESS

Erich Von Stroheim's production

"Blind Husbands"

with

FRANCELIA BILLINGTON

A picture that opened the eyes of the picture world

Jewel's Epic of the Air

"The Great Air Robbery"

with the great

LOCKLEAR, FRANCELIA BILLINGTON and RAY RIPLAY

Directed by

JACQUES JACCARD

DOROTHY PHILLIPS

in Allen Holubar's superb production

"Ambition"

By Olga Scholl

and Allen Holubar

with

ROBERT ANDERSON

TSURU AOKI

in

"The Breath of the Gods"

By SYDNEY McCALL

with

J. BARNEY SHERRY, STANHOPE WHEATCROFT and ARTHUR CAREW

Directed by

ROLLIN STURGEON

For instance

-Balsa wood, lighter than Cork--

EVER hear of this wood and its astonishing and useful qualities? Here's just a sample of the care and pains Universal takes to dig up for its New Screen Magazine the unusual, the interesting, the useful—to—know.

It's easy enough to scratch together useless, unpractical subjects and call that a magazine, but it takes enterprise, "know-how' 'and money—and lots of it—to dig and dig and be satisfied with nothing short of both what's novel and useful—to include just the thing your patrons want to know—which is one of the reasons the New Screen Magazine has the drop on all competitors.

The NEW SCREEN MAGAZINE

"BE CAREFUL" SAYS HUGO

(*Continued from page* 5.)

derful audience. This is the climax of my career, I have made my last appearance in public with this feature."

As an extra feature, films were shown depicting the reception of New York public school children to the returning soldiers at the close of the war; to Cardinal Mercier at the Stadium; to King Albert at Central Park; and to General Pershing at the same place. This unique contribution, in which many of the children could recognize themselves, was presented by Carl Laemmle, in compliment to the public schools.

A session of community singing followed, in which the thousands of children, their principals and teachers, and the members of the committee joined under the leadership of George R. Gartlan. This feature, and a surprisingly beautiful vocal solo by a public school teacher, Miss Catherine Conway, of Morris High School, was arranged by Dr. Edward W. Stitt, District Superintendent of Schools, who was chairman of the committee of arrangements. Dr. Stitt was congratulated by Secretary Baker, Secretary of State Hugo, and by Miss Julia Arthur, for having arranged the largest and most spectacular patriotic school rally that New York has ever enjoyed.

"Blind Chance."

2-Reel Western Drama.

CAST.

Bill Mallaby	**Robert Burns**
Dick Holt	**Charles Dorian**
Alice Holt	**Natalie Warfield**
Stella	**Peggy O'Dare**
Tom	**Charles Dorian**

CHANCE led Breezy Bill Mallaby into a partnership with Dick Holt. The partnership ran a flourishing tobacco store in downtown New York but Breezy was the partner who caused it to flourish.

Dick Holt was a mean-souled man. He gambled, he drank and he did no work. He left that part of the bargain to Breezy because he knew that Breezy cared for Alice Holt, Dick's sorely tried wife, and for her little son, Tom.

One evening Dick lost quite a lot of money in the poker game so he had to give an I. O. U. for his losses.

Breezy was shutting the store when he heard little Tom crying upstairs so he went to see what was the matter. Breezy took the little fellow from his mother's arms and soothed him to sleep. Then Breezy and Alice went into the bedroom and put the child into his cot. Just as they had got him safely back to his bed Dick came in. Alice and Breezy came out of the bedroom and Holt sneered. He didn't say anything because he was afraid of Breezy, so Breezy said good night and went to his own room.

Then Dick Holt turned on Alice and threatened divorce unless she played on Breezy to make him pay Holt's gambling debts.

Alice refused. Holt, crazy with rage and drink, threatened her and there was a struggle. Holt slipped and fell and the gun he carried fell out of his pocket at Alice's feet. She picked it up and when Holt threatened her again she held the gun on him. Holt grabbed for it and—the gun went off. Dick Holt crumpled up at Alice's feet—dead. Breezy heard the shot and rushed in. A policeman outside heard the shot and rushed up through the store. Breezy took the gun from Alice and when the Cop entered the room there was no doubt in his mind that here was murder and that Breezy was the murder.

He arrested Breezy and though Alice tried to take the blame, Breezy signed to her to keep silent. But he had no intention of going to jail, so he broke away from the cop and disappeared. For years the Law hunted for the murderer of Richard Holt.

Twenty years later little Tom had grown to be a man and a mining engineer, and Breezy under another name had found a refuge in the West where he owned a ranch and was a respected citizen. He had an adopted daughter too—Stella—whom he loved as he had loved Alice and little Tom years before—unselfishly.

There were indications of oil on Breezy's land and he sent East for an engineer to come and investigate. Blind chance sent Tom Holt to work for Breezy. Chance led Mrs. Holt to help Tom pack for his journey, and as she wrapped his ties in an old newspaper which had lain in the closet for twenty years.

Tom came West to Breezy's ranch—found the oil and Stella. Breezy knew Tom by his name, but decided that the best thing that could happen would be for the young people to marry. Tom dolled himself up for the interview and while doing so hunted round for the ties. He found them wrapped in the newspaper. His eye lit on the reflection in the mirror of the newspaper with the cut of Breezy which accompanied the description of the murder.

Tom dropped the tie and picked up the newspaper. He looked at the cut—it was Breezy. He read the paragraph and then he knew that he was in the same house with the man who was supposed to be his father's murderer and that he had proposed marriage to this man's adopted daughter.

Boylike, Tom rushed to Breezy and accused him of the murder.

There was a struggle and the older man disarmed the younger. Tom rushed to the telephone and was just going to call the sheriff to arrest Breezy when Mrs. Holt, who had been made aware of Breezy's identity from a snapshot which Tom had sent her, arrived in the nick of time to clear the trouble. She made Tom see reason and they concluded to let the dead past bury its dead.

Lyric Theatre, Pittsburg.

"The Great Radium Mystery."

Episode 16.
"OVER THE CATARACT."

CAST.

Cleo Rand (The Countess Nada)	Cleo Madison
Gloria Marston	Eileen Sedgwick
Bob Preston	Rob Reeves
The Buzzard	Bob Kortman
John Marston	Jeff Osborne
The Dove	Robert Gray

BOB rescues Gloria from the fire in the old lady's hut. The Buzzard with his men see Bob rescuing Gloria and taking her to the river bank where he bathes her wounds and burns. He starts in pursuit of him and succeeds in lassoing him by throwing a lariat from the branch of a tree, then stealing Gloria.

Bob manages to effect a getaway, releasing himself from the lasso and following a trail of white feathers which Gloria has dropped all along the way, goes in search of her. The Buzzard meanwhile takes Gloria to a rocky den near the border where he arranges with a gang of Chinese to take the radium from Gloria, following out his instructions. He knows she will decide to do this rather than take the risk of being shipped to Mexico.

Bob and Nada, following the trail of the Buzzard, get caught in a lion's den in a cave. Gloria, seeing this, succeeds in getting a gun from one of the men, through trickery, and backs the whole gang up against a wall. The Buzzard knows her to be leaning against a secret panel which leads over the bank of a deep cascade and so lets her get away with the gun pulling stuff—Gloria falls through the panel down the incline of the cascade.

HE WANTS MORE JEWEL PRODUCTIONS.

Fred Largen of the Lyric Theatre, Creighton, Nebraska has run all of the big pictures which have been offered to him and nothing is too big for him to tackle. He has run all of the Jewel pictures up to and including "Destiny," and the following letter to J. H. Calvert of the Omaha Exchange shows briefly what he thinks of them.

Mr. J. H. Calvert, Universal Film
Exchange, Inc., Omaha, Neb.

Dear Curly.—Is "Destiny" the last of my Jewels? Let me know so I can arrange further booking with you. Calvert, I want to say right now, that those Jewel pictures are the best programs we have ever run in this theatre. I have run all the big ones, as you know. May we soon have more of them?

Fred Largen.

SUPERBA
THEATER 520 SO. B'D'Y
SUPERLATIVE DOUBLE BILL—
The Screen's greatest novelty
"The ETERNAL TRIANGLE"
-a comedy using dog actors exclusively
& "THE TREMBLING HOUR"
-a sensational crook melodrama starring
HELEN JEROME EDDY and KENNETH HARLAN
Hear Burwell Hamrick, Klever Kiddie Karuso, George Evans' Concert Orchestra and Latest News Weekly

FROM A PATRON.

1301 Euclid Street,
Dec. 26. 1919.

The Universal Motion Picture Co.,
N. Y. C.

Gentlemen.—I want to say how much I enjoyed a motion picture produced by you and entitle "Under Suspicion." The plot and arrangements for the picture seemed to be especially well done. The players also did their parts well, but they had an interesting story to carry out—so, I thank you for an hour of pleasant entertainment.

Very truly yours,
J. K. Toules.
Pittsburg.

MONROE SALISBURY
in "HIS DIVORCED WIFE"
and
AFRICAN LIONS AMERICAN BEAUTIES
A Fred Fishback Century Animal Comedy
SUPERBA
520 SO. B'WAY

CARL LAEMMLE SAYS: "WATCH UNIVERSAL"

(*Continued from page 16.*)

set a figure at which he believed the production could be made. As a matter of fact, it cost more than ten times the amount he originally specified.

"This condition applies largely to all big productions. It is hard to estimate the total cost of a picture, simply by reading the scenario, and I believe that after a producer has accepted a script which gives promise of making a big or unusual moving picture, he should go the limit to make the production perfect.

True Settings for Foreign Scenes

"As an example of the extent to which progressiveness in the making of motion pictures can be carried, I need only tell you that I now have four expeditions taking pictures in foreign countries — Africa, India, China and Japan, and that I am about to send a similar expedition into South Africa. These expeditions are costly, but they result in realistic pictures with true settings.

"Universal has adopted QUALITY as its watchword for the coming year and we will not stint in bringing all our productions for 1920 up to the highest possible standard of excellence."

New Screen Magazine

NO. 50.

SODA Lake, in California, is a western edition of the Dead Sea. It is so rich in commercial chemicals that the water beneath the snow-white surface is as red as strawberry pop. Our own chemist shows us this week how to make a beautiful mineral garden in one minute by making a solution of equal parts of water and liquid glass and adding sulphates of iron, cobalt, manganese, nickel, and uranium nitrate. Dr. E. D. Angell gives us some healthful games for the playtime of life, one of them being "Skin the Snake." Then we are taken to the pilot house of the sea-monster Leviathan, the world's largest ship. German officers boasted they had crippled her beyond repair, but four months later she was carrying American troops. With Commander Statton the officer who safely guided the maritime destinies of five per cent of America's victorious soldiery, including General Pershing, we are taken all over the dreadnaught. The issue closes with a few choice excerpts from letters written to employment bureaus and employers that are extremely funny.

Current Events
No. 1.

Reviewing Old Times With "Black Jack" Pershing.—Lincoln, Neb.

Sub-Titles.—Former Commander of the A. E. F. visits the University of Nebraska, where, 25 years ago, he served as an instructor. The reception line is more fearsome to General Pershing than the firing line. General Pershing and Mrs. J. S. Canfield, wife of the chancellor under whom Pershing acted as instructor. Meeting a Yankee hero of the Battle of the Argonne.

The Fresh Air Cure.—Guests at the Philadelphia zoo think it is more than a fad.—*Philadelphia, Pa.*

Sub-Titles.—Curiosity is a characteristic of the elk. Mr. Buffalo is just nosing around. Swan Lake. And a little fishing trip.

How To Be Graceful.—Miss Marguerite Walz illustrates the art of terpsichore.—*San Diego, Cal.*

On Life Saving Duty With the Atlantic Coast Guards.

Sub-Titles.—Ship ashore! Wrecked! But the passengers have been saved thanks to the Coast Guards. Wind and waves batter the hulk. One of the victims of the angry sea for which the Coast Guard is ever on the watch.

In the Public Eye.—Commission probing the coal situation leaves the White House following a conference with the President.—*Washington, D. C.*

Sub-Titles.—Henry M. Robinson, Rembrandt Peale, Secretary of Labor Wilson and John P. White. C. B. Cochran, English fight promoter, arrives in America to arrange a battle between Jack Dempsey and Georges Carpentier.

Conquering King Winter.—Great snow ploughs clear the mountain roads for the trans-continental flyers.

Sub-Title.—The giant rotary plough.

Defying Death a Mile in the Air!—Los Angeles, Cal.

Sub-Titles.—Lieutenant Locklear, famous aviator, in a series of astounding and hair-raising "stunts" in an aeroplane travelling at 75 miles an hour. Leaving the ground—photographed by Frank M. Blackwell, International staff photographer, from another plane directly ahead. Ship ahoy! A near collision! Alighting—the first time such a picture has ever been made.

British Flag Raised Over Former German Liner.—New York City.

Sub-Titles.—The Kaiserin Augusta Victoria, one of the seven ships surrendered by the United States, is moved to her new pier. For many months an American troop transport —now a part of the vast British mercantile fleet.

The Mummies March.—Many fantastic costumes vie for prizes in famous New Year parade.—*Philadellphia, Pa.*

Sub-Titles.—Poor John Barleycorn! A reminder of the prehistoric past.

Current Events
No. 2.

Guarding Juarez From the Bandit Villa.—Juarez, Mexico.

Sub-Title.—Gen. Gonzales Escobar reviews reinforcements of Carranza troops.

Dreadnought Leaves for Battle Practice.—New York City.

Sub-Titles.—Mighty Pennsylvania puts to sea to join the Atlantic Fleet in southern water. At sea.

Uncle Sam Enters the Live Stock Business.—San Francisco, Cal.

Sub-Titles.—Load transport Pensacola with cattle for U. S. Agricultural Experiment Station at Island of Guam. Helping the "first cabin" passengers aboard. Rhode Island "reds" —of the non-anarchistic variety.

Catch Alleged Slacker.—Grover Cleveland Borgdoll, millionaire draft dodger, who evaded arrest for two years, in custody at Police Headquarters.—*Philadelphia, Pa.*

Pershing Swamped by "Kiddie" Admirers.—Rockford, Ill.

Sub-Title.—A smile for all of them —and kisses for some.

Carpentier In Training for Bout With Dempsey.—Paris, France.

Sub-Title.—Georges Carpentier—pugilistic idol of France.

Wild Fowl Welcomed by Children's Pageant.—Oakland, Cal.

Sub-Titles.—The duck dance—a tribute to the thousands of birds that gather every winter upon Lake Merritt. Material tribute—which is more appreciated by the ducks.

In the Public Eye.—Samuel Gompers ends a brief visit home and kisses his sisters good-by.—*Dorchester, Mass.*

Sub-Title.—Miss Mary Garrett Hay, one of the many women delegates attending the Conference of the Republican National Committee at Chicago.

Reviewing Germany's New Republican Guard.—Berlin, Germany.

Sub-Title.—Soldiers who supported the rebellion of the "reds" march before Gustave Noske, Minister of National Defense.

East vs. West.—Harvard's gridiron warriors defeat Oregon by score 7-5.—*Pasadena, Cal.*

Seaplanes Carry Mail for Pacific Fleet.—Los Angeles, Cal.

Sub-Title.—Admiral Rodman greets the aerial post-man.

Future Admirals March.—Cadets are reviewed by Admiral Jellicoe, commander of the British Grand Fleet. —*Annapolis, Md.*

THE BIG MONEY 12.

"Under Suspicion"
with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. DOWLAN

"Lasca"
with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in
"A Gun-Fightin' Gentleman"
with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in
"The Pointing Finger"
with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
EDWARD KULL

"The Day She Paid"
with
FRANCELIA BILLINGTON
Adapted from the Story
"Oats for the Woman"
By FANNIE HURST
Directed by
REX INGRAM

"The Triflers"
with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

(*Continued on page* 38)

THE WORLD'S SUPPLY OF RADIUM

is limited to SIX OUNCES, but there's NO LIMIT---except your fire-laws---to the PULLING POWER of the Serial which WID says gives you "A THRILL A SECOND." See

Eileen Sedgwick
Cleo Madison
and
Bob Reeves

— IN —

THE GREAT RADIUM MYSTERY

Released
thru
UNIVERSAL

"The Lion Man."

Episode 6.

"IN THE HOUSE OF HORRORS"

CAST.

Frederick Cavendish	Barney Sherry
John Cavendish	Robert Walker
Enright	Henry Barrows
Jim Westcott	Jack Perrin
Stella Donovan	Kathleen O'Connor
Celeste	Gertrude Astor
Butler	Phil Gastrock
"Rat" Keaton	James Farley
Lacey	Leonard Clapham
"The Lion Man"	Slim Pagett

STELLA escapes from the lion's cage and is pursued by Enright, Keaton and Lacey. Keaton ducks down in ambush as he sees her coming down the trail, and as he leaps out on her he is hit by a bullet fired by Lacey, who has also caught a glimpse of Stella. Stella runs Leaving Enright at the cabin, Lacey goes on into town after Stella. Westcott, knowing from a note taken from the Mexican that Stella is held captive starts in search of her.

Stella arrives in Topaz shortly ahead of Lacey, Westcott, entering the town, sees her struggling with Lacey at the window, and starts to climb up the side of the hotel to save her.

But Celeste and the two Mexicans have also come to town, and as Westcott climbs in Stella's window he is dealt a heavy blow by one of the Mexicans who has come to Lacey's assistance. Stella flees from the room to the hallway, where she falls against the railing and crashing throught it, lands in the lobby below. Lacey and the Mexicans carry her to the Mexican part of the town, where she is left in charge of Carterez, a Mexican bandit.

Westcott reviving, finds Father Obreas, a priest, and tells his troubles to him. Stella finds favor in the eyes of the bandit, Carterez, and the jealousy of Ramona, a Mexican girl, is aroused. Carterez tells Stella that there is a way to save her from Lacey, and that is by marrying him. Stella agrees. Ramona is instructed to array her in a trousseau, while Carterez sends one of his men for Father Obreas.

Westcott in this way learns of the approaching wedding, and persuades Father Obreas to let him take his place. The priest sends word that he is sending his new assistant.

Ramona, bitterly jealous, is about to stab Stella as Stella suggests that they exchange places. This Ramona agrees to do, and after Stella has assisted her in putting on the trousseau, she allows her to escape out of the window. But two Mexicans see Stella and pursue her.

Westcott arrives at Carterez's headquarters, and Ramona, heavily veiled, enters. Westcott snatches her up and rides off with her. Carterez and his men give chase.

Stella is being closely pursued by the two Mexicans as she comes to a house that is rumored to be haunted. In reality it is the stronghold of the Lion Man. Stella enters it, while the two Mexicans, meeting Lacey tell him where she has gone. Lacey enters the haunted house, and finding a bed sheet puts it over him and then approaches the terrified Stella.

Westcott stops his horse, removes the veil from the girl he has kidnapped and finds that she is not Stella. He sees Carterez and his men approaching, and draws his gun to fire, as Ramona, fearful that Carterez will be killed, whips out a knife and behind Westcott's back raises it to strike.

The Lion Man, peering through a secret panel, sees Lacey approaching Stella, and as Lacey steps toward a trap door, he touches a lever that causes a trap to open. But Stella, in darting away from Lacey, steps on the trap herself, and is hurled to a room below, the floor of which is studded with sharp glistening knives.

"Brownie's Busy Day."

Two-Reel Century Comedy.

Featuring Brownie, the Century Wonder Dog.

(*Copyright* 1920 *Century Comedy Co.*)

LOUIE PRUNE, head clerk in Getem & Eatem's Grocery Store, is deeply in love with the cashier, June Love. Brownie is the pet of the grocery clerk and delivers all the packages to nearby customers. Everything is lovely when a cloud appears upon the scene in the presence of George Jaeschke, a seemingly dapper salesman. He quickly spots June and wins her love. However, all is not sweet thats labeled sugar, and George is in reality as crooked as a corkscrew. When suspicion is cast upon him, he extricates himself by turning his loot of the cash register's contents over to the pockets of Louie Prune. But to his chagrin, he is caught in the act by Brownie and his true colors come out like a camouflaged dreadnought, with the result that all turns out happily for the clerk and his sweetie.

THE BIG MONEY 12.

(*Continued from page* 36)

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

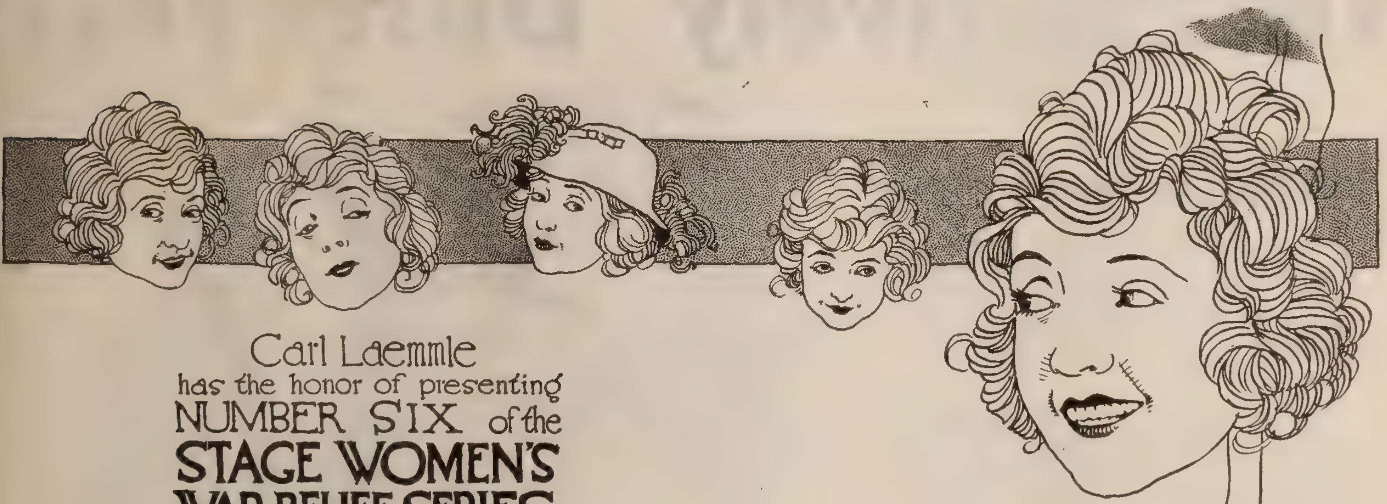
HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KYNE
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story, "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERRARD



Carl Laemmle
has the honor of presenting
NUMBER SIX of the

STAGE WOMEN'S WAR RELIEF SERIES

Two-reel Photoplays de Luxe

with a
Powerful Cast
including

—:o:—

ENID MARKEY
MONTAGU LOVE
BLANCHE YURKA
ADELE ROWLAND
FREDERICK TRUESDELL
HARRY DAVENPORT
FRED NICHOLS
MAUD VON TURK
HELEN DUGAN
ROBERT LOWE

—:o:—

THE reason why the leading theatres, headed by New York's big Capitol, have hastened to book this unparalleled series in its entirety is because managers are quick to realize the opportunity—unprecedented in the history of the motion picture—to give their patrons novelty, delight them with sparkling plays and casts that can never be duplicated, and at the same time add distinction to their program and money to their bank account.

Surely their's is a worth-your-while example to follow!

"SHE'S EVERYWHERE"

A Comedy-Drama by Jack Larric
Directed by George Terwilliger
Supervision Eugene Spitz

"We are particularly pleased with the results"
CAPITOL THEATRE

Distinctively Different!

THERE'S just as much difference between an Action Western and the common or garden cowpuncher two-reeler that the ordinary producer foists on the public as "Western," as there is between a perfect O'Henry short-story and a "potboiler."

It takes just as much craftsmanship and "know-how" to produce an Action Western as to give you a perfect five-reel superfeature—more, in fact, for these little cross-sections of life replete with movement, good background and fidelity of detail, must be the very acme of condensed action before they can be released as Universal Action Westerns.

Two Reel

ACTION WESTERNS

Featuring

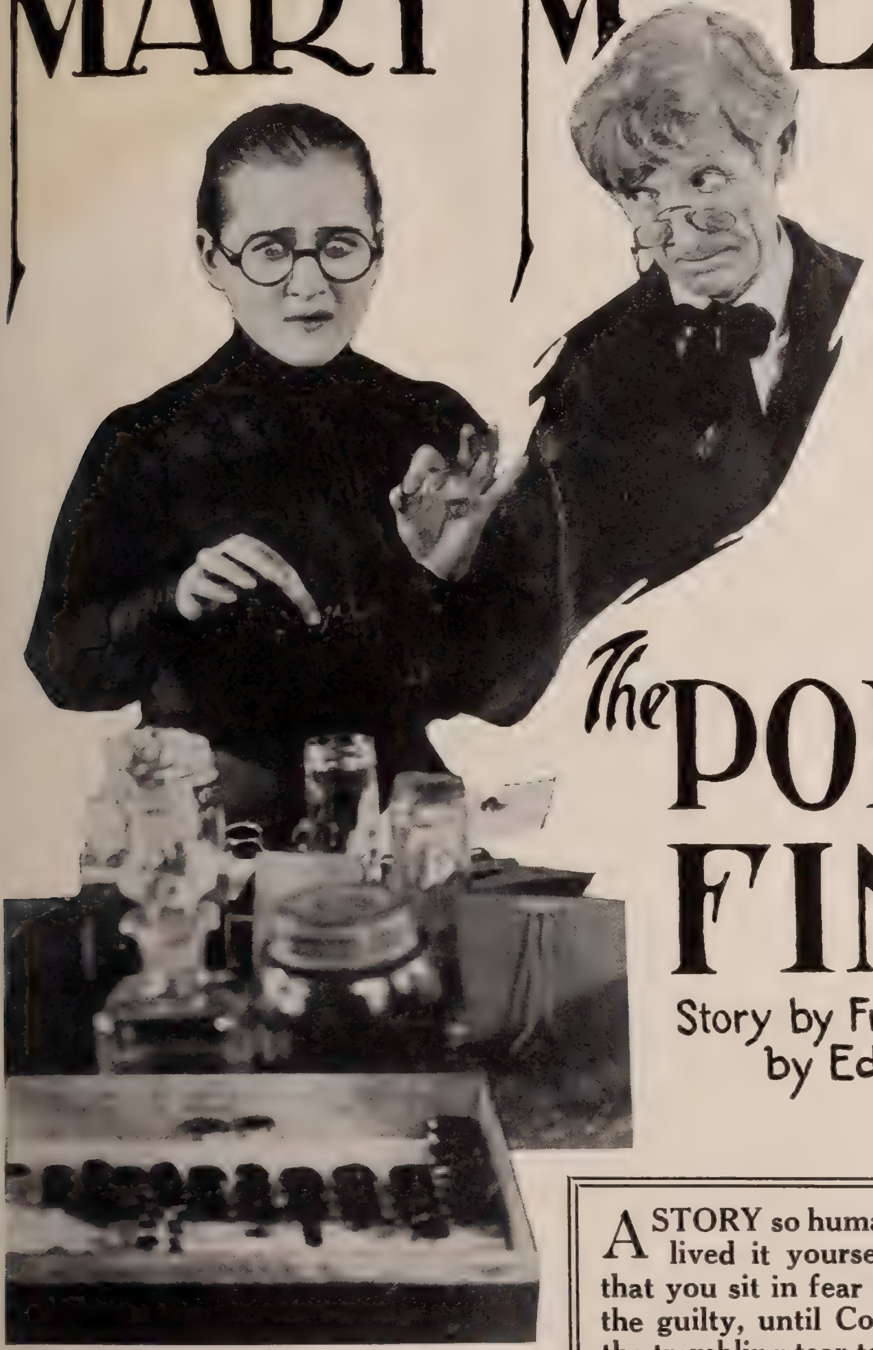
HOOT GIBSON

THE SMILING TERROR

"WEST IS BEST"
"THE JAY BIRD"
"THE LONE HAND"
"THE DOUBLE HOLD UP"
"THE TRAIL OF THE HOLD UP MAN"

"UNIVERSAL ALWAYS DID MAKE THE BEST SHORT STUFF"

MARY MacLAREN



Supported by
Johnnie Cooke
and
David Butler

in her latest
DELIGHTFUL
COMEDY
DRAMA

The "POINTING FINGER"

Story by Frank R. Adams, Directed by Edward Morrissey.

A STORY so human you feel you might have lived it yourself. Drama so compelling that you sit in fear lest the innocent suffer for the guilty, until Comedy trip along, changing the trembling tear to smiles.

A fascinating Mary MacLaren picture that you can't afford to miss.

UNIVERSAL SPECIAL ATTRACTION

"I'm not your wife – and I'll pretend no longer!"

Winsome

Edith Roberts

With
David Butler &
Forrest Stanley
in

The Story of a Pretty Pretender

"The TRIFLERS"

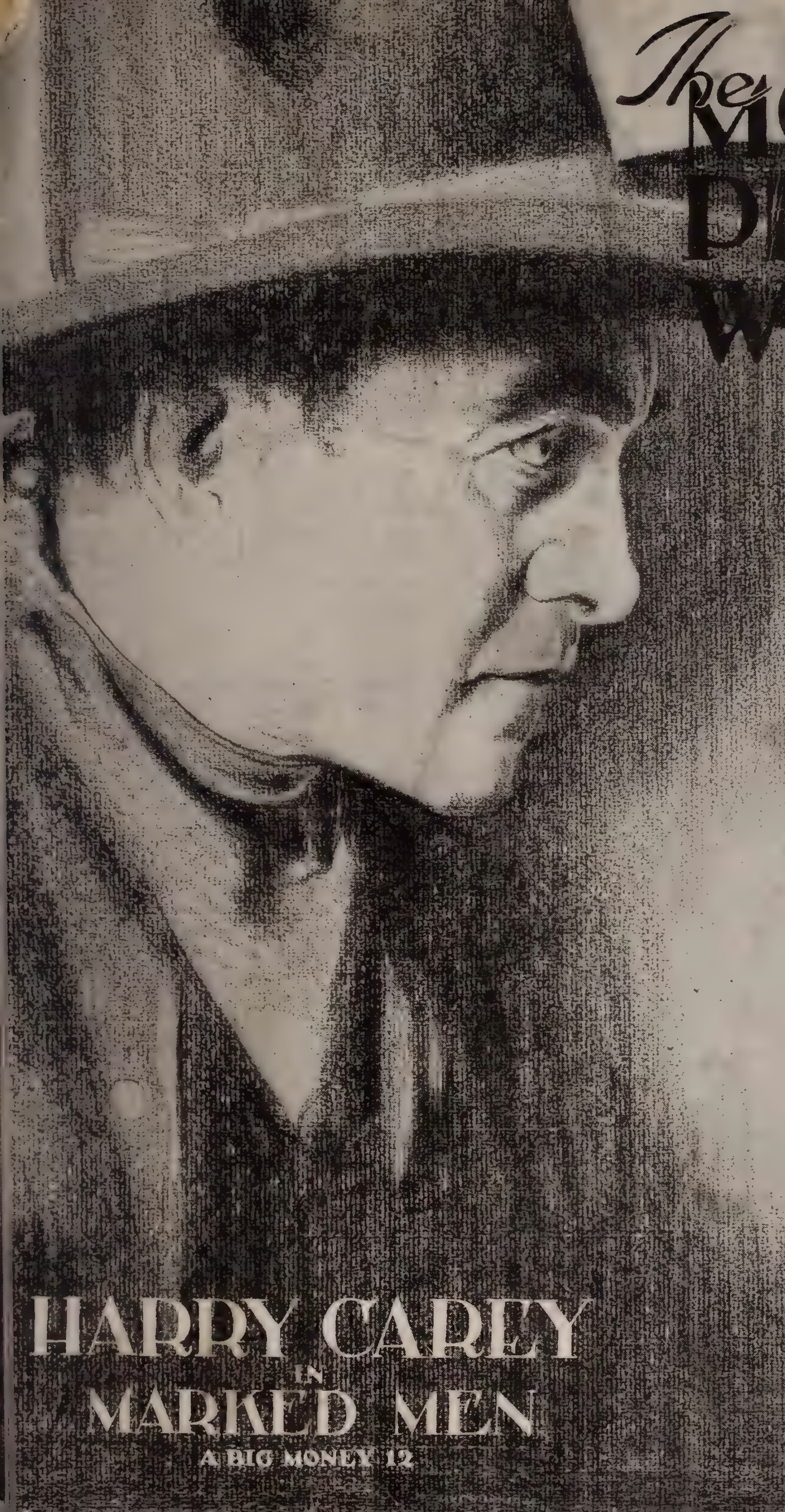
A wonderfully dramatic story of a human little shopgirl "making believe" she is a rich lady, with consequences that will astonish you, as, indeed, they astonished her. A picture in which delightful comedy blends with drama and holds you entranced right up to the unexpected climax. Show "The Triflers." It's a picture your patrons will like.

UNIVERSAL SPECIAL ATTRACTION

The MOVING PICTURE WEEKLY

VOL 9 NO 24
JANUARY
31 1920

The Museum of Modern Art
LIBRARY
Periodical



Universal Special Attraction

YOU know Monroe Salisbury — your patrons know him as one of the finest emotional actors the screen has ever given them—but seeing him in his latest masterpiece, you—and they—will frankly admit that in "The Phantom Melody" he rises to newer and greater heights of artistry, surpassing even the best of his previous successes—for the reason that this latest Universal Special gives him his greatest opportunity.

Carl Laemmle offers
Monroe Salisbury
in
"The Phantom Melody"

Directed by
DOUGLAS GERRARD

News is news only while it's new, and when the-man-at-the-movies sees a news-reel serving the world's big events fresh and hot from Time's griddle, with Scoops--those exclusive big-news pictures he sees nowhere else---he naturally goes out and talks about it. It took enterprise, experience and money to make International Film Service the most talked of news reels in the world---to make Scoop and International synonymous---but the outlay is amply justified by the prevailing nation-wide demand for that service at every Universal Exchange.

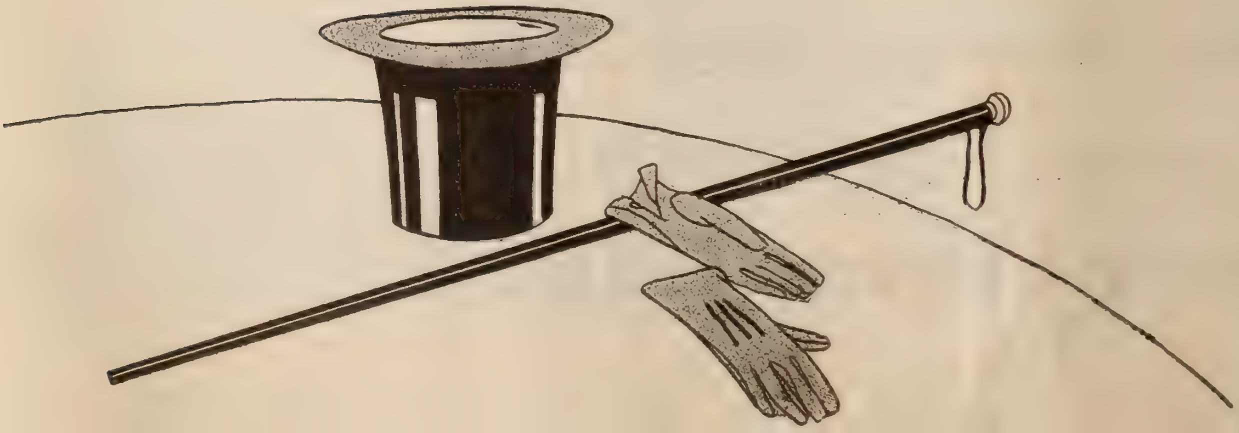
Announcement

Knowing that your audiences prefer amusement to tragedy but that the hobo comedian in slop-shop clothes is no longer what they want to laugh at, Universal purposes to release at an early date a Series of Five-reel Comedy Dramas a la mode, featuring those two delightful exemplars of up-to-date, well-dressed entertainment

LYONS & MORAN

These Comedy Dramas of the better type will be made from the best of all material for really popular comedy—the life around us every day. They'll be bright as a new penny, clean as a hound's tooth, dressed like a bridegroom on his wedding morn. And we know they'll find you watching and waiting—for they'll strike the new note in Comedy Drama that the Screen has long been eager for.

Meantime, pave the way by showing the Lyons and Moran One-reel issued every week—advance advertising that both plays and pays



A Lyons-Moran Comedy Cocktail every week 'till May 24th

Some Recent Releases

"Sweet Patootie"
"Some Shimmiers"
"The Sweet Dry and Dry"
"Bungled Bungalows"

This Week

"Ain't Nature Wonderful"

LYONS-MORAN

Carl Laemmle
has the honor
of presenting
Number Seven
of the

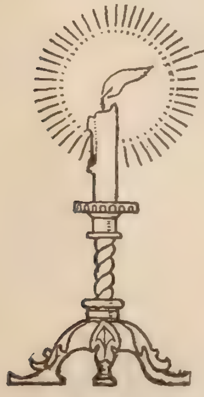
STAGE WOMEN'S WAR RELIEF SERIES

of two-reel
productions
de-luxe

The Inner Ring

DIRECTED BY
GEORGE TERWILLIGER
SUPERVISION
EUGENE SPITZ

Featuring
WILLIAM COURTENAY
AND
JANE GREY



HALF HOUR MASTERPIECES
RELEASED THRU
UNIVERSAL-JEWEL

100 %
UNIVERSAL EXHIBITOR

Harry Lindner of the Janet Theatre, in Chicago, always ran Universal pictures; now he runs all that Universal can possibly give him, and he has ceased to worry about his profit.

Harry Lindner and his Janet Theatre on West North Avenue, Chicago, which for ten years has used the Universal product.

THERE is a 100 per cent Club in Chicago and the membership is growing every day. Morris Hellman is the self-constituted president of the club and a whole lot of Chicago exhibitors are perfectly satisfied members thereof. On this page we present the picture of one of them, Harry Lindner, and his theatre, the Janet, located at 617 West North Avenue. Mr. Lindner in one of the oldest exhibitors in point of experience in Chicago and has been connected with the Janet ever since it was first opened ten years ago, last July. His first three years were spent as acting manager for Harry Hyman, the builder and first owner of the theatre. It is pleasant to record that the first exchange they dealt with was the old Laemmle Film Service and that there has been no interruption of the pleasant relations which existed between Mr. Lindner and that service and the Universal Film Service which succeeded it, from that time to the present day.

It is not at all surprising, therefore, that when Mr. Hellman approached Mr. Lindner, explaining to him the advantage of being a 100 per cent Universal exhibitor, that Mr. Lindner lent a willing ear and promptly joined the club. By 100 per cent is meant one who uses the entire Universal output. In the case of the Janet Theatre, this is not sufficient to provide service for his entire week, but it gives him enough of the week to be assured of a sure profit to assure satisfaction to his patrons, which is the main thing after all.

Although the Janet is not one of Chicago's big theatres and is in a locality which is regarded as "neighborhood," in exchange parlance it is one of the prettiest houses in the entire city. It is nicely located, has a beautiful arrangement of seats and ventilation and draws a big steady patronage all of the time. This is the result of a continuous policy of "nothing but good pictures" and a determination to steer away from the sensational films which are frequently offered to exhibitors on the plea that they will pack the house with curiosity seekers. Mr. Lindner doesn't care for this kind of business but prefers a steady clientele which is always ready to go to the Janet because it is sure to find a good show.

"I have always been a Universal booster," said Mr. Lindner," and have always been very strong for the Universal service. I have no hesitation in saying that I can attribute my success largely to the Universal output and I have been highly satisfied with it at all times. My only regret is that Universal doesn't make enough films to supply my entire programs."

UNIVERSAL PLAYERS POPULAR IN SOUTH AMERICA AND CUBA

UNIVERSAL favorites are not without honor in other countries. From Cuba comes the news of a popularity contest in which many prominent American screen stars were contestants. Eddie Polo was the winner. Priscilla Dean and Dorothy Philips took second and third place respectively among the stars of the fair sex.

All Universal export records are being broken by the South American bookings on "Elmo the Mighty," featuring Elmo Lincoln.

Dorothy Phillips, because of her emotional acting, appeals to the Spaniard. In "The Right to Happiness," she is taking Porto Rico by storm, as the picture is booking a larger amount of business than any other single production put out by Universal. "The Heart of Humanity" is also enjoying a large popularity.

In Argentina, Priscilla Dean made a big hit with her portrayal in "The Silk Lined Burglar." Her pictures are displayed in all the local periodicals.

The South American likes breezy western pictures, but have tired of the blood and thunder variety of film. For his clean and brisk action in his Universal pictures, Harry Carey is "going big" in all photoplay houses.

Monroe Salisbury is well liked for his work in "The Savage' and in "The Desire of the Moth."

(From the Moving Picture World.)

Coming February 9th
The Thunderbolt Serial

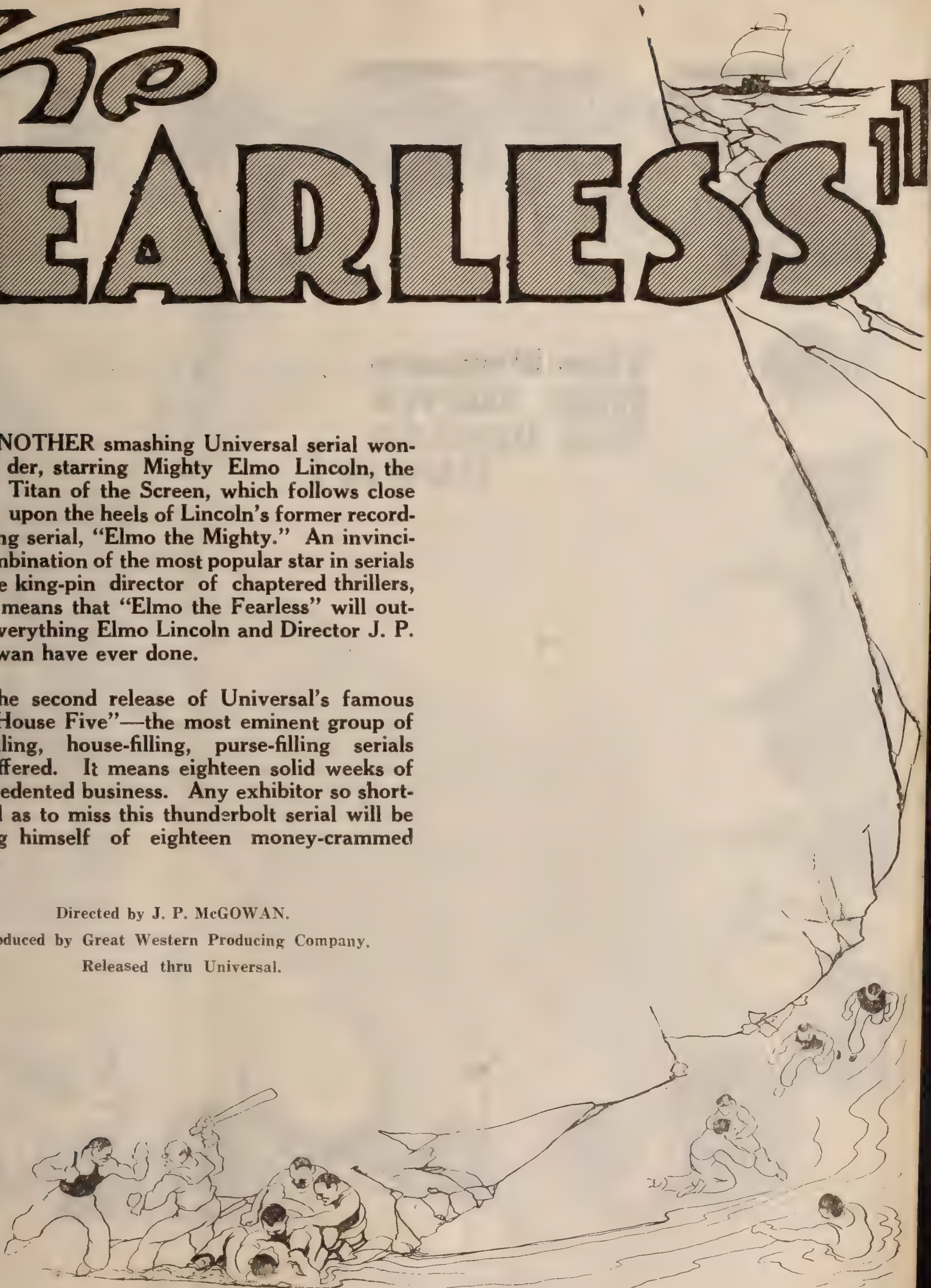
"ELMO"

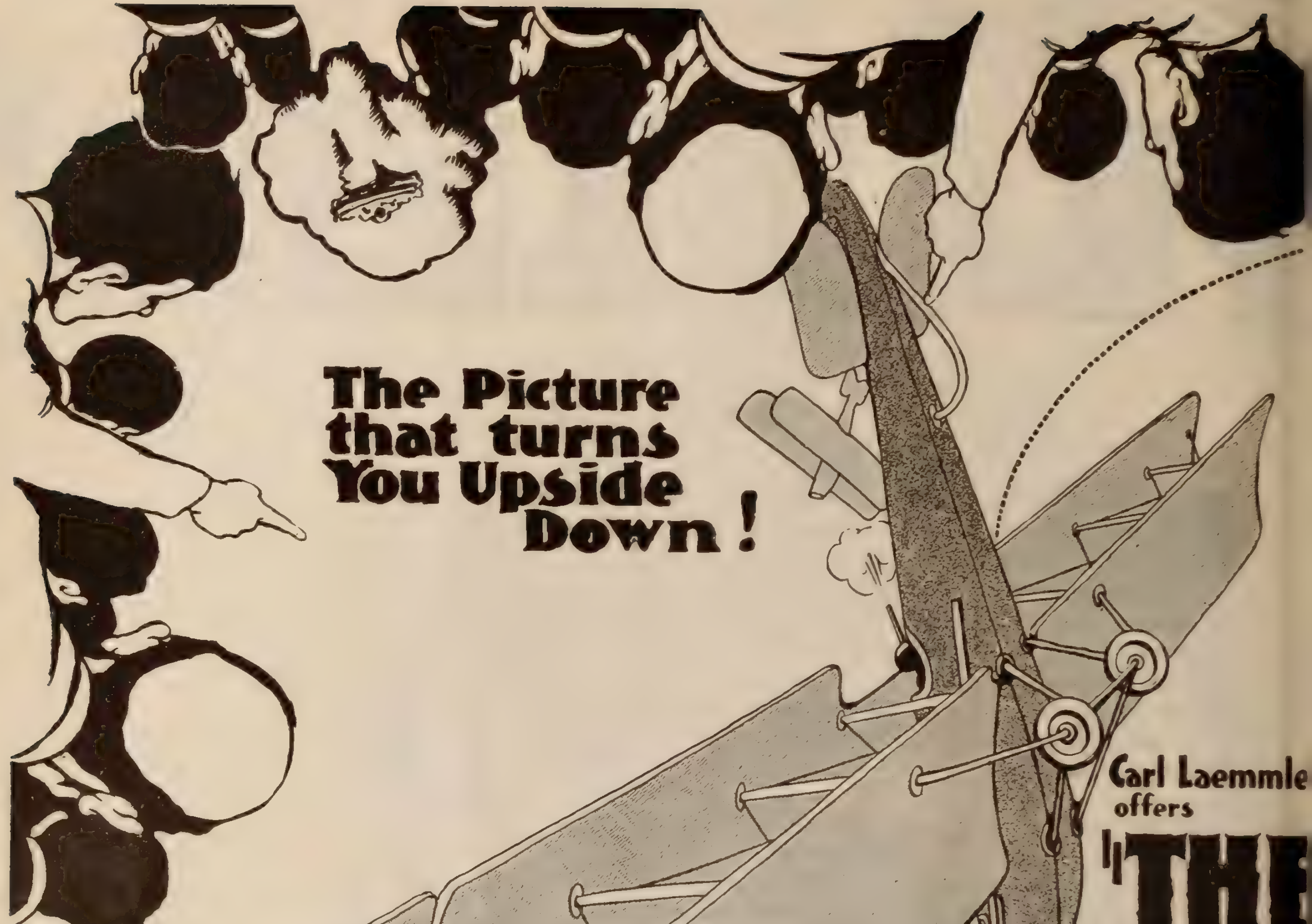
The FEARLESS”

ANOTHER smashing Universal serial wonder, starring Mighty Elmo Lincoln, the Titan of the Screen, which follows close upon the heels of Lincoln's former record-breaking serial, "Elmo the Mighty." An invincible combination of the most popular star in serials and the king-pin director of chaptered thrillers, which means that "Elmo the Fearless" will outstrip everything Elmo Lincoln and Director J. P. McGowan have ever done.

It is the second release of Universal's famous "Full House Five"—the most eminent group of year-filling, house-filling, purse-filling serials ever offered. It means eighteen solid weeks of unprecedented business. Any exhibitor so short-sighted as to miss this thunderbolt serial will be robbing himself of eighteen money-crammed weeks.

Directed by J. P. McGOWAN.
Produced by Great Western Producing Company.
Released thru Universal.




The Picture that turns You Upside Down !
Carl Laemmle offers
'THE
Monroe

"Talk about Suspense"

says the Billboard

"The picture is over-running with thrills and of a sort never before attempted on the screen. The solar plexus punch is administered twice, but once would be enough to swing any picture to success, and people will be discussing the tremendous stunt performed by this fearless man. And it's genuine stuff, too—no substitute or camouflage. All credit is due the men and woman concerned in this production. We are grateful for something entirely new in this beautiful new year."

GREAT AIR ROBBERY"

FEATURING

LOCKLEAR

THE DAREDEVIL OF THE SKIES

UNIVERSAL-JEWEL PRODUCTION DE LUXE

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*
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Vol. 9 JANUARY 31, 1920 No. 24

Are We Complimented, or Amused?

The following clipping appeared this morning in the New York Times as a special dispatch from Chicago:

GEST SEES THE STAGE RUINED BY MOVIES.

Declares Wall Street's Investment of $100,000,000 in Pictures Is Killing Spoken Drama.

Chicago, Jan. 19th.—Morris Gest, co-producer of "Chu-Chin Chow," "The Wanderer," and "Aphrodite," hesitated in Chicago to-day long enough to assert without reservations that "the American theatre is going to hell."

Gest is not blaming the descent toward the Dante district on the recent war. Those culpable, the producer states, are Wall Street "doughboys" who have placed more than $100,000,000 in the movie pastime. They, he declares, are slowly killing the spoken drama by buying up the country's leading theatres, the star actors and actresses and the "big league" producers with the purpose of furthering their individual interests in the motion picture industry.

Gest said he had been offered $1,000,000 for "his soul and body" but declined. He intimated that others in the same work as himself who did not have the real interests of the theatre at heart are "falling one by one."

He is calling upon the American theatregoers to save the good ship "drama."

"The American theatre is in its greatest danger," he said. "The grasping hand of Wall Street is on it and when Wall Street gets a theatre in hand it must die a natural death.

"No greater works of authors and composers have been done on empty stomachs. The fact is to-day that an author almost must write a play both for the stage and the screen. In the productions of Mr. Comstock and myself we never knew where we would get the money to pay for them. We didn't care. To-day I haven't a suit of clothes I can call my own. Artistry and filthy money are not and never will be good bed fellows.

"With the exception of those of a half dozen producers most of the theatres in America are now owned and controlled by motion pictures. Unless something is done within the next three years, Wall Street will be in complete control of the theatre. I do not want to live to see that day."

ARE YOU SET
for
LINCOLN'S BIRTHDAY
?
See page 18.

Of course, Wall Street never supported the spoken drama to any extent. Every producer will realize in a moment that only legitimate investment has promoted spoken theatrical effort and all of the talk about "angels" and "sucker money," etc., is unauthorized press work. Oh, yes, we all know that, Mr. Gest. We are more sorry for Wall Street's money and for the motion picture companies that hope to thrive on it than we are for Mr. Gest and the abused spoken drama. And by the way, who is Mr. Gest's press agent?

ARE YOU SET
for
FEBRUARY FIRST
?
SEE NEXT
WEEK'S ISSUE

Givin' 'em Credit.

DO you blame the Denver Exchange for being sore when all of the Fox Theatres in Denver which composed the proud record of running more Universal features for a period of two weeks than were booked by any other concern, were transferred bodily and without authority from Denver to New York? Anybody'd be sore. All right, Mr. Armstrong, we'll change 'em back to Denver for you and give you all the credit which is due you for a wonderful selling performance. The Moving Picture Weekly is only too glad to admit its error and give credit where credit is due.

No Drinking.

JAMES SHEVLIN, Federal Prohibition Commissioner for New York, Rhode Island and Connecticut, has announced that all signs advertising intoxicating beverages must be pulled down, hidden from the public view or painted out. This is in accordance with the details of the inforcement of the 18th Amendment, and now all of New York's thousands of mahogany topped, beer-polished, brass-railed elbow-rests look like milk bars.

The question that is exciting the motion picture people now is whether there is any specific or implied regulation in the enforcement act to bar such signs and paraphernalia in motion picture films. As a suggestion, how would it be to put up a sign on a studio representation of a bar to this effect—"No Drinking," or "Drinking Prohibited."

double draft - -

The picture that every exhibitor needs—and would be glad to get every time, is **the picture with the double draft**—one that pulls rich and poor, man and woman, employer and employed, capitalist and workman—which appeals to every class.

"**Every employer** of labor, as well as **every employee** should make it a point to see 'THE RIGHT TO HAPPINESS'," said the mayor of Brantford, after seeing it himself, and then—mark you—he got together with the City Council, the Chamber of Commerce and the Trade and Labor Council to arrange for a return engagement of this great picture in their city.

Dorothy
PHILLIPS

In the Allen Holubar masterpiece

"The RIGHT to HAPPINESS"

The Greatest Love Story Ever Told

UNIVERSAL-JEWEL SUPER PRODUCTION

The Picture of the Day--because

"A startling visualization of what is today on every mind and on every tongue . . . Every employer of labor should see it. Every industrial worker should witness it."

Editor, The Modern View, St. Louis.

"A **timely picture** that I recommend. It contains a really great lesson for both capital and labor."

CHARLES H. RYAN,
Garfield's Theatre, Chicago.

"The story is deeply dramatic and deals with big forces, forces OF PARAMOUNT IMPORTANCE AT THIS TIME."

EXHIBITORS' HERALD.

Dorothy PHILLIPS

"The
In the Allen Holubar masterpiece

RIGHT to HAPPINESS"

The Greatest Love Story Ever Told

UNIVERSAL-JEWEL SUPER PRODUCTION

t Solves Today's Biggest Question

"A remarkable portrayal of conditions. An excellent **solution** of the all-important question of the day."

L. W. Trester,
State Director, American Red Cross.

"It is obvious Allen Holubar lived the tale of his own consciousness. The **solution** recommended for industrial unrest has evoked much comment."

Kansas City Star.

"It contains a great lesson for BOTH CAPITAL AND LABOR."

CHAS. H. RYAN,
Garfield Theatre, Chicago.

Dorothy
PHILLIPS

In the Allen Holubar masterpiece

"The RIGHT to HAPPINESS"

The Greatest Love Story Ever Told

UNIVERSAL-JEWEL SUPER PRODUCTION

Their Biggest Drawing Card of the Year!

"It is a great pleasure to inform you that 'THE RIGHT TO HAPPINESS' now playing its second week at the Liberty is **the bigest drawing card we booked this year,** playing to capacity. We are very much delighted in having the pleasure of playing this picture."

Dave H. Harding, Sec'y-Treas.,
Liberty Theatre Company,
Kansas City, Mo.
Dec. 17, 1919.

Second week! Capacity! It's the same story wherever this marvelous super-production plays—and that's most everywhere. Two — three — four days even in the tiniest of towns—two—three weeks in cities, with exhibitors so tickled they can't help telling us they made big money. **You** can make it, too. Make it **now.**

Dorothy PHILLIPS

In the Allen Holubar masterpiece

"The RIGHT to HAPPINESS"

The Greatest Love Story Ever Told

UNIVERSAL-JEWEL SUPER PRODUCTION

TO
CARL LAEMMLE
PRESIDENT
UNIVERSAL FILM MANUFACTURING CO.
JANUARY 17th 1920

FIFTY-THREE YEARS YOUNG!

May every year to come prove a Special Attraction and every day a Jewel! May all his pleasures be "Supers" and all his sorrows, "Short Stuff! And may the Wonder-reel of his life keep running for fifty-three years more!

Vice-President's Office
Advertising Department
Export Department
Publicity Department
Industrial Department

Treasurer's Office
Auditing Department
Sales Department
Big U Exchange

Assistant to the President's Office
Purchasing Department
Shipping Department
Screen Magazine
Poster Department
Supply Department
M. P. Weekly

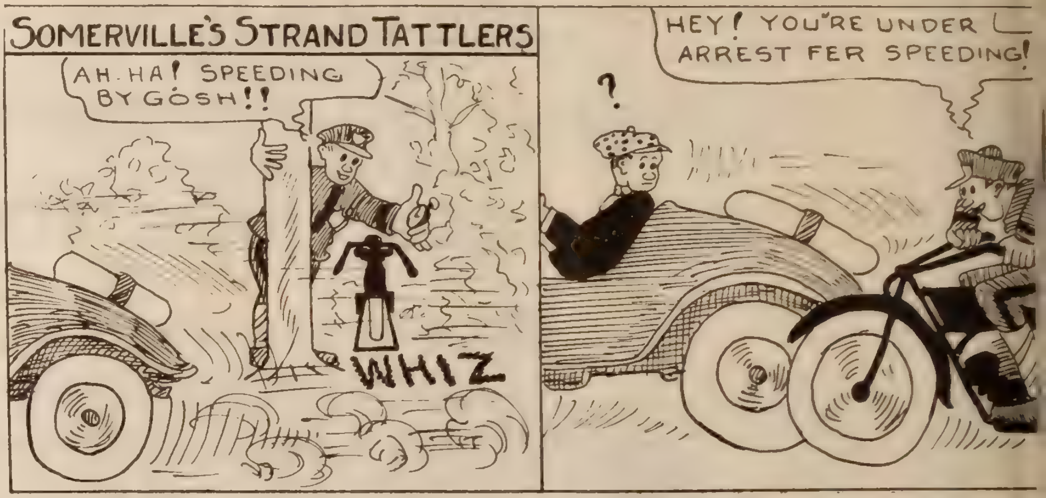
Copy of a testimonial presented by the various departments of the Universal to

CARL LAEMMLE

on the occasion of his fifty-third birthday

Gee, Charlotte, N. C. is a Swift Place, Se

This strip occupied five columns in The Charlotte Observer of Charlotte, N. C., and was run as part of the publicity and advertising of the Strand Theatre.


SOMERVILLE'S STRAND TATTLERS
AH-HA! SPEEDING BY GOSH!!
WHIZ
?
HEY! YOU'RE UNDER ARREST FER SPEEDING!

Denver Books Serials in First Run Houses

THE film exchange guys are smiling. There hath been a victory. Some years ago certain esteemed "critics" said: "You will ruin your house by running serial productions." And some exhibitors listened. Serials in first run houses in Denver were unknown. Then along came a little piece of leather in the shape of a glove and all the prophesies were smashed to the press agented smithereens. "The Red Glove" was booked in the Strand, one of Denver's leading theatres. The serial made more than good.

Many were skeptical, however, and The Strand remained the only first run house that used serials. Then along came an ex-champion of the world. The prophesy was counted out. When "The Midnight Man' serial had finished at the The Strand the manager, Mr. Edw. Hibben, KNEW why certain pieces of coin were coming to the box office regularly each week.

He needed a new serial to keep up the good work. He looked at them all. He saw "The Lion Man."

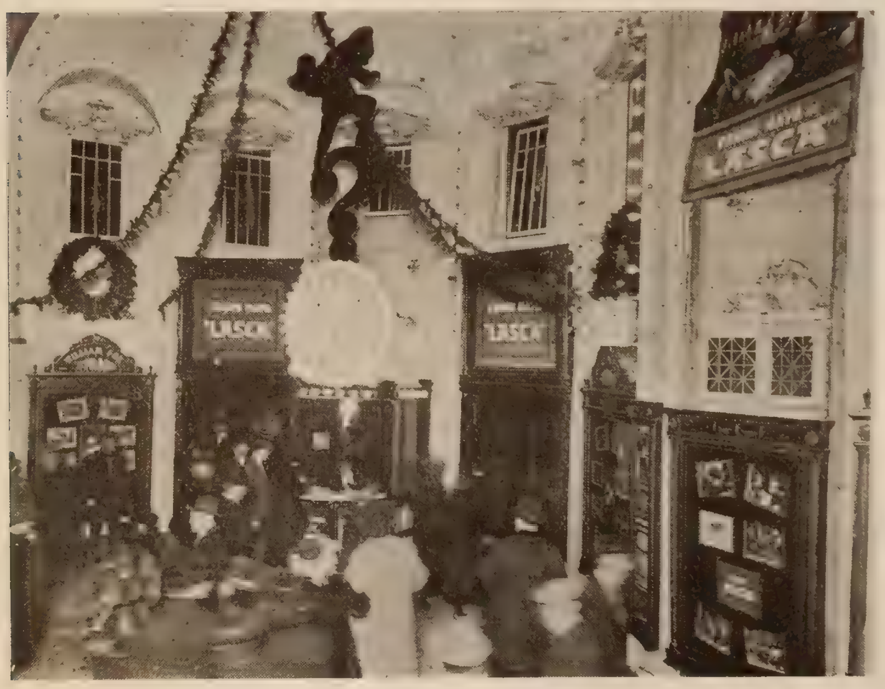
Well, it's booked.

And, right down the street The New Isis, a first run Denver house of considerable reputation, is running another serial.

When Mr. Hibben booked "The Lion Man" he decided to put it over even bigger than the two preceding chapteded dramas. He prepared a huge "Lion Man" cutout with a four foot question mark in the handsome lobby of The Strand for two weeks prior to the showing. It was illuminated like a flashing sign used outside the theater. When he opened he transferred it to the front of the house where it will blaze for eighteen weeks.

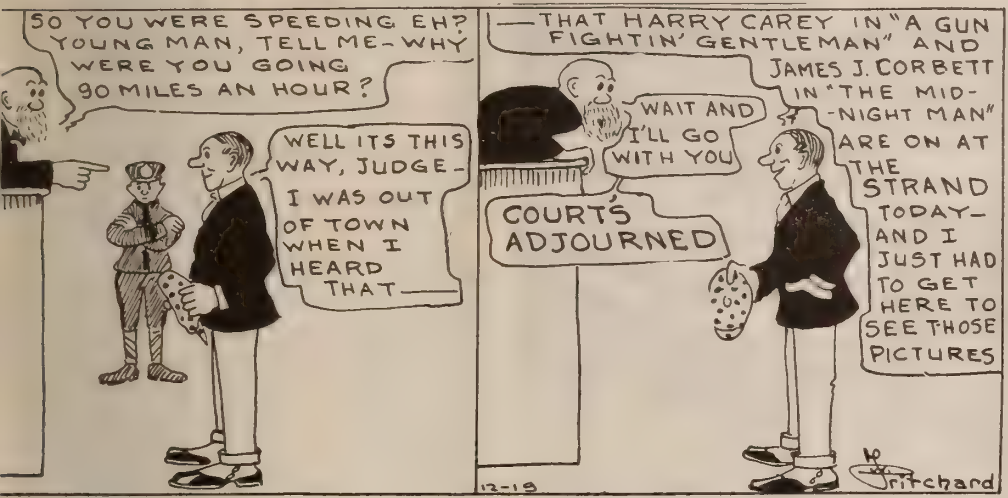
Meredith Davis, his publicity man, has fourteen grey hairs figuring just what medium would be the most novel, most beneficial, for the starting of what he considers a Jewel-Serial. Probably he has it all doped out now.

The victory that hath came is Universal's clear through. "The Red Glove", "The Midnight Man" and "The Lion Man" are all Big U productions.



Lobby of Denver's Strand Theatre, a first run house which has made good with serials. In this splendid display for "Lasca" note the unique cut-out for "The Lion Man."

How They Go After Universal Pictures


SO YOU WERE SPEEDING EH? YOUNG MAN, TELL ME—WHY WERE YOU GOING 90 MILES AN HOUR?
WELL ITS THIS WAY, JUDGE— I WAS OUT OF TOWN WHEN I HEARD THAT—
—THAT HARRY CAREY IN "A GUN FIGHTIN' GENTLEMAN" AND JAMES J. CORBETT IN "THE MID-NIGHT MAN" ARE ON AT THE STRAND TODAY— AND I JUST HAD TO GET HERE TO SEE THOSE PICTURES
WAIT AND I'LL GO WITH YOU
COURT'S ADJOURNED
12-19
Pritchard

The Strand buys Universal first runs in Charlotte, and has been having great success with pictures like those in which Carey stars, and with the Universal serials. They have booked "The Lion Man."

PUBLICITY MEN AWARDED PRIZES IN $6,0000 DRIVE.

THE publicity prizes incidental to the $6,000 Universal Holiday Season contest, have just been announced. When Universal staged the big money contest, an extra sum was set aside to be awarded for the best publicity work done among the various exchanges.

This sum was separate and distinct from any of the $6,000 in prizes. The publicity men were counted as salesmen as they actually are in order to share in the prizes. The publicity prizes are in addition to the contest money.

The first prize of $50 has been awarded to J. A. Daly of the Charlotte, N. C., office who did exceptionally good work in making the contest a huge success. Second prize of $25 was captured by Dean Collins of the Portland, Oregon, exchange, who ran Daly a very close race. Mr. Engle, of the St. Louis, Ben Westland, of the San Francisco, and George DeKruif of the Chicago offices received honorable mention. All of the Universal publicity men did very fine work in all parts of the country.

The Holiday Season idea was new and went over very strong. Governors, mayors, ministers and public societies backed and boosted it, while newspapers cooperated. In Portland the Chamber of Commerce awarded $350 in prizes to school children on their own accord and scores of instances of a like nature might be cited.

The plan of exploiting good pictures in connection with the idea of happiness, good cheer and a Universal Season covered the smallest town and the largest cities. The exhibitors benefitted accordingly on account of the large amount of publicity attendant to the campaign.

CAREY DRAWS WELL IN THE FRISCO WIGWAM THEATRE.

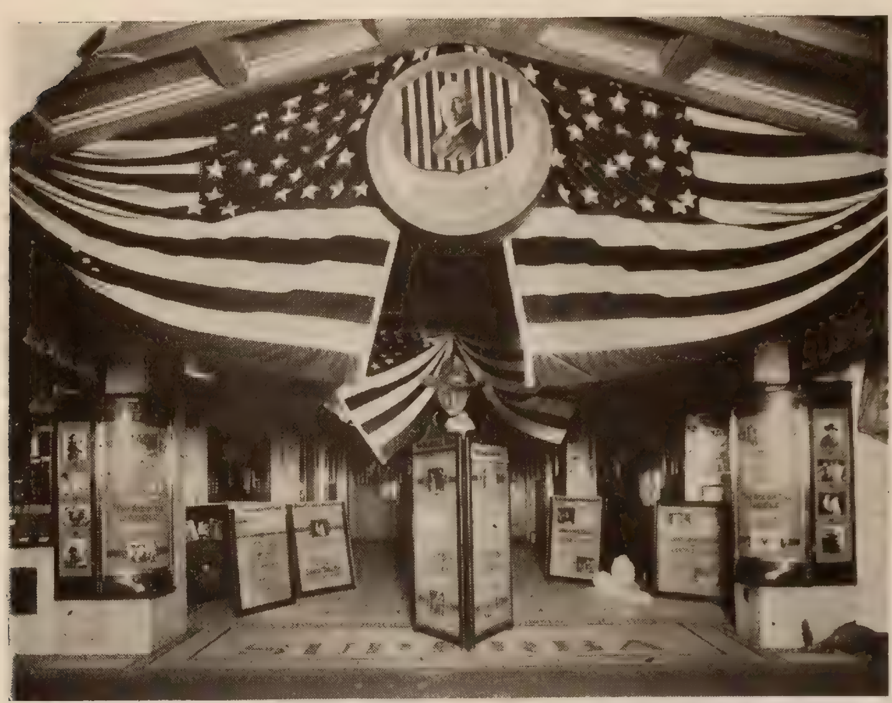
THE line-up shown in front of the WIGWAM THEATRE, San Francisco, was not attracted by the first local showing of HARRY CAREY in "AN ACE OF THE SADDLE." The Wigwam is a second run house. The attraction had just finished a week's run at the Frolic Theatre, a very big downtown house, just three days before the Wigwam showing. The Wigwam is in what is known as the Mission District (residential) and is operated by Pincus & Bauer, with Jos. Bauer, resident manager.

Mr. Bauer may be seen in the centre of the picture with his hat off and his hands in an I-did-not-expect-to-be-called-on-for-a-speech attitude. He may be justly proud of his house, for it has an excellent reputation in its own locality, and has built it up by the high class and sure fire pictures the house has played.

Wigwam Theatre of San Francisco plays Carey to capacity, and they don't buy first runs either.

What Are You Doing About Lincoln's Birthday?

Secretary Lane calls on the Industry to start the Americanization Drive on that Day.



Here is an appropriate setting for a patriotic event. It was made at the Superba Theatre, Los Angeles, while Harry Carey was playing there, in "Ace of the Saddle", but it is a good one for any theatre to copy for Lincoln's Birthday.

ECHOES of the inspiring Americanization meeting held a few weeks ago at the Waldorf, where Secretary Lane called so earnestly to the motion picture industry, are still reverberating around the country and hundreds of exhibitors have pledged themselves to assist in carrying out the programme which the Secretary asked for, starting with Lincoln's Birthday.

In part Secretary Lane said:

"The Americanization movement, as I interpret it, is not a movement to promote any ism except Americanism, it is not a movement to condemn any ism excepting a movement which is against the fundamentals of our government and we have but one fundamental and that is a supreme reverence for the united will of a united people.

"You are justifiably proud of the fact that as a man you have gotten into the fight for the Liberty Loan and that as a man you got into the fight in support of the morale of the nation at the time we entered the war and throughout the war. No single service was more valuable than yours. I do not know any one that was perhaps as valuable.

"You did that and are proud of it because it was something big and noble and fine, because you were challenged on the noble side of your nature, and I want to tell you that you can produce just the same effect upon the people of the United States, 110,000,000 of them, by challenging them upon the noble side of their natures.

"We know that there are certain fundamental things to be done. We know we have 8,000,000 or 9,000,000 illiterates in the United States; we know that one-quarter of the boys that went in the first 1,600,000 men in the army could not write a letter home and could not read an order, and we know that that is a humiliation and a disgrace in a democracy such as ours.

"Do not preach the doctrine that America is a perfect land. It is not. Do not preach the doctrine that all men in America are upon an equality. They are not, excepting before the law. Do not preach the doctrine that the institutions of the United States are to-day what they will be 100 years from now. They are not. America is a growing country, because man is a growing thing, and as man expands, so this nation will expand.

"I say that you can put into a moving picture the life of any man of achievement, of any man who has done well, of any man who has done things for which we are grateful, and you are preaching Americanism. Do not think that this thing must be put in the form of propaganda. The less formalistic it is the better. You want to show by the life of America what Americanism is. You want to show, I repeat, by the life of the American what Americanization is. You cannot cram dogma and doctrine down the throats of people and ask them to memorize Lincoln's Gettysburg speech and then declare themselves to be Americans.

"I would like to see you gentlemen take some serious action toward the celebration collectively of Lincoln Day this year. There is one way by which a religion can be preached, and practically only one, and that is not by abstraction but it is by visualizing a principal. Lincoln has become a principle. Why shouldn't there be a celebration of Lincoln's Birthday in every one of the 14,000 or 18,000 moving picture houses in the United States?"

Numberless suggestions were made to start the drive and to keep it going once it started. Among them all the committee chose the Lincoln's Birthday suggestion as the best and most practical of early realization. The American Legion can be counted on to provide a speaker if you want one. The old four-minute men organization is still intact in some localities. See the old leader of the four-minute men and ask him to help. But get some one to help you to make a little ceremony of this Lincoln's Birthday. Decorate your theatre for it with flags. An example is displayed on this page. Get some Lincoln film if you can. But have something patriotic on your programme and advertise it. Make Lincoln's Birthday one to be long remembered.

Then when you put this over there will be lots more to do. This is just the start.

A Bonfire 290,000 miles high!

SOME bonfire! We'll say! It took initiative and enterprise, you'll agree, to photograph—and show on the screen, this marvelous sunburst—this solar eruption which thrust immense flames, like huge stabs into space, miles farther than the mind can conceive—it's simply another example of the "no-limit" pains and expense Universal goes to in giving you the bang-up-to-date—the best.

NEW SCREEN MAGAZINE

Service Page for "Marked Men"

AT A GLANCE.

SUBJECT—"Marked Men."

LENGTH—Six Reels.

PREVIOUS HITS—"Ace of the Saddle," "Rider of the Law," "The Man Who Wouldn't Shoot," "Roped," "Hell Bent," "Bare Fists," etc.

STAR—Harry Carey.

DIRECTED BY—Jack Ford.

STORY BY—Peter B. Kyne, originally appearing in the Saturday Evening Post, as "The Three Godfathers."

SCENARIO BY—H. Tipton Steck.

SUPPORTING CAST—J. Farrell McDonald, Joe Harris, Ted Brook, Winifred Westover and Charles Le Moyne.

LOCALE—A penitentiary, a western dancehall and the limitless desert.

TIME—A decade ago.

THUMB-NAIL THEME—The story of a man who was sent to prison on circumstantial evidence, escapes and finds happiness through saving a baby who is intrusted to him after a series of heart gripping adventures in the desert.

ADVERTISING PUNCHES.

1—The fact that Peter B. Kyne's story "The Three Godfathers" was read by millions in the Saturday Evening Post.

2—The drawing power of Harry Carey, which increases with every Universal photodrama.

3—The beautiful pathos of three outlaws finding a baby alone on the desert and appointing themselves godfathers over the tiny bit of humanity so strangely entrusted to their care.

4—The brilliant scenes showing life in the mining camp dancehalls, in which hundreds of players were used.

5—The delightful comedy relief throughout particularly when the three outlaws try to nurse a newborn baby.

6—Some of the most beautiful scenery of the west ever shown on the screen.

7—The graphic direction of Jack Ford.

8—The world-wide fame of the author, Peter B. Kyne.

By

PETER B. KYNE.

Directed by

JACK FORD.

CAST.

Harry	Harry Carey
Placer	J. Farrel McDonald
Tom Gibbons	Joe Harris
Tony Garcia	Ted Brooks
Ruby Merril	Winifred Westover
Sheriff Cushing	Charles Le Moyne

THE STORY.

HARRY and his pals are serving time in prison under suspicion of being implicated in a train robbery. A desperate attempt to break jail is effective and after a thrilling ride across country and running battles with prison guards they separate and meet again later in a Western mining camp.

In the meantime Harry has met and fallen in love with a girl whom circumstances has driven to seek employment as waitress in a dance hall. It is this girl that warns him that the Sheriff suspicions him. Then his old partners appear and plan a bank robbery. As they had previously saved his life he felt that he should help them in spite of the girl's pleading.

The robbers flee to the desert with the officers in hot pursuit. After wandering for days they come across a wagon containing a woman and a new born babe. The woman in dying requests them to be the three godfathers of the child and bring it up as good as they are themselves.

After days of suffering and fierce sandstorms two of the men pass away and Harry manages to reach civilization again with the baby in his arms. And his girl is waiting for him, as is also the Sheriff.

But the baby saves Harry from punishment. A bible which Harry had carried with him out of the desert shows the Sheriff that the baby is his niece. When Harry reaches the jail he is handed a letter from the Governor containing a full pardon.

Advertising Display Lines

No man who wouldn't fight for him; no girl he couldn't kiss—that's Harry Carey, the Universal star, in "Marked Men."

"Marked Men," Harry Carey's latest Universal photodrama, was filmed from a Saturday Evening Post story by Peter B. Kyne.

Peter B. Kyne, the world-famous novelist, wrote "The Three Godfathers," Harry Carey's Universal photodrama of love and battle, now called "Marked Men."

A giant cactus formed the cross before which the three godfathers swore to cherish the baby they found on the desert, in "Marked Men."

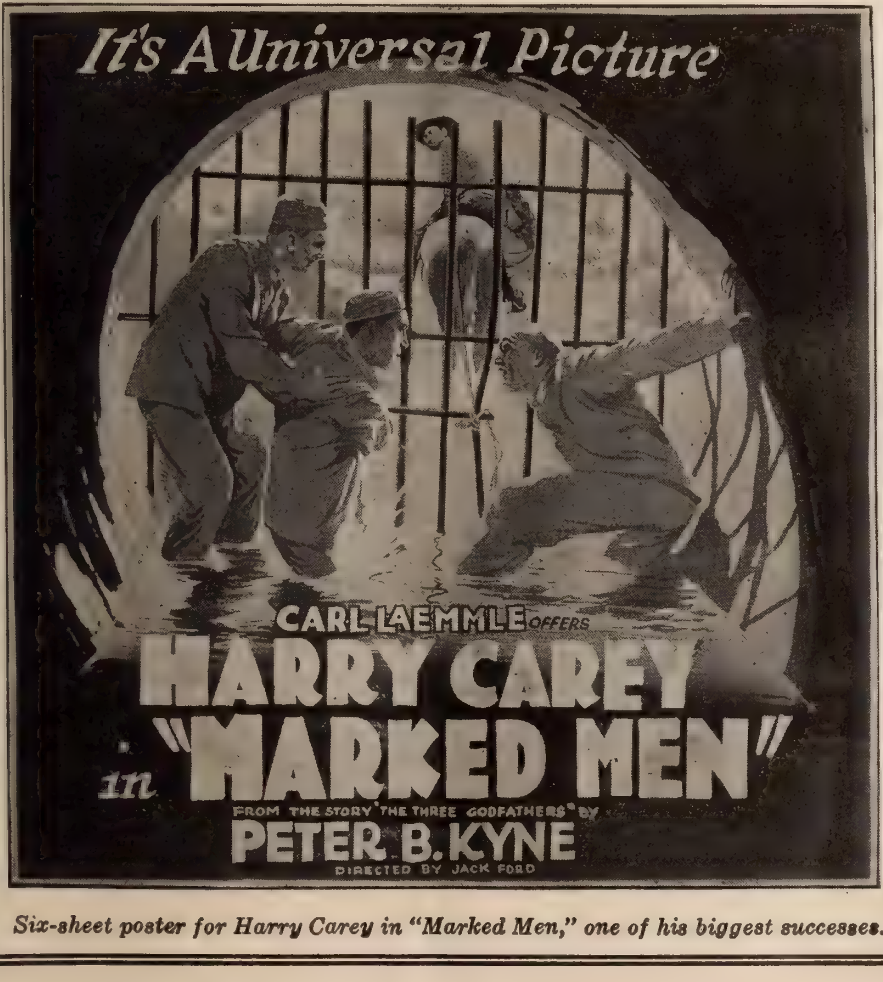
What would you do if you found a three-day-old baby alone on the desert? See what Harry Carey did in "Marked Men," his latest Universal photodrama.

POSTERS

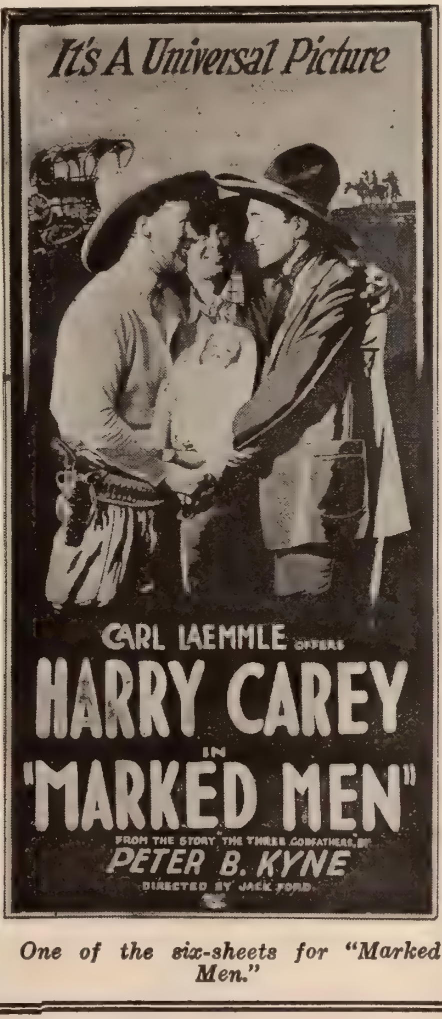
FOR THREE

BIG MONEY PRODUCTIONS

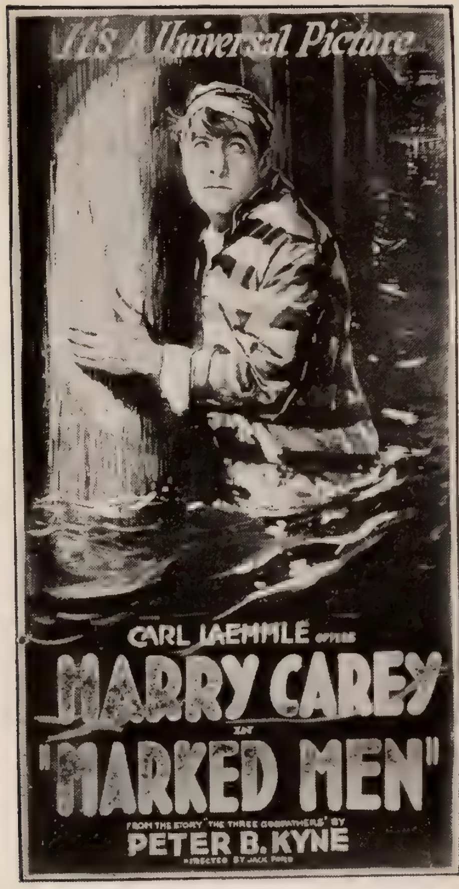
This four-page insert shows many of the striking posters which are used for Harry Carey in "Marked Men," Mary MacLaren in "Rouge and Riches" and James J. Corbett in "The Prince of Avenue A." On the back page will also be found the announcement posters in the new serial, "Elmo the Fearless," starring Elmo Lincoln.



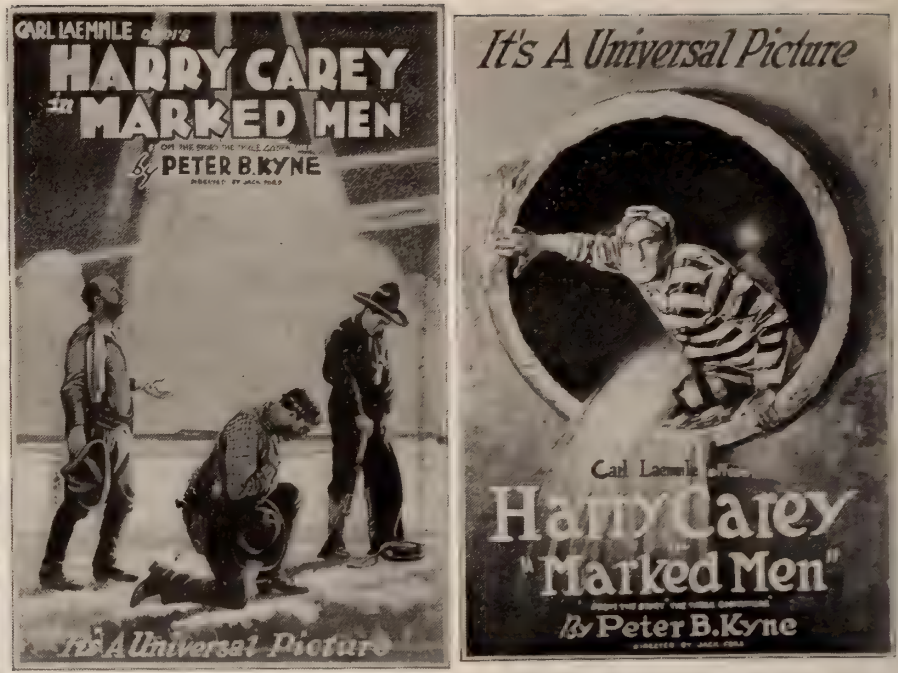
Six-sheet poster for Harry Carey in "Marked Men," one of his biggest successes.



One of the six-sheets for "Marked Men."

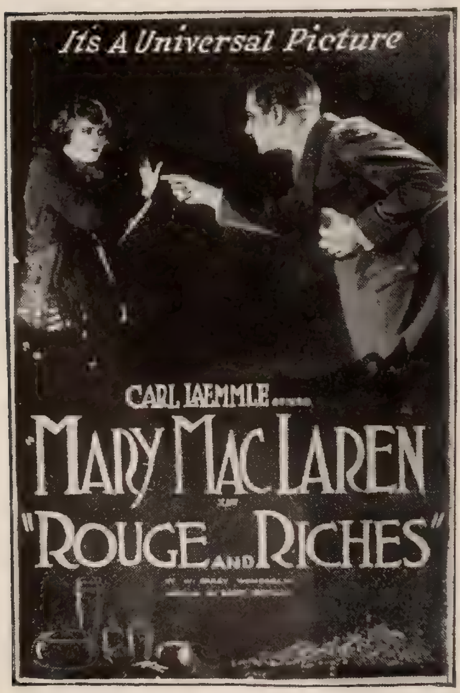


One of the three-sheets for "Marked Men."

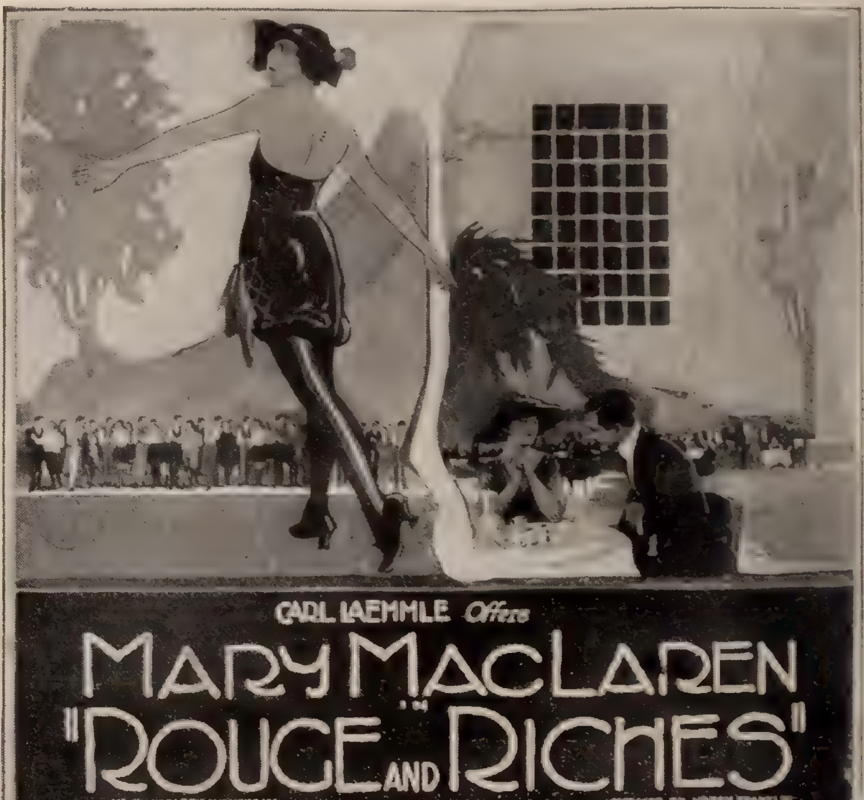


Here are both of the one-sheets for "Marked Men" with Carey.

"ROUGE AND RICHES"

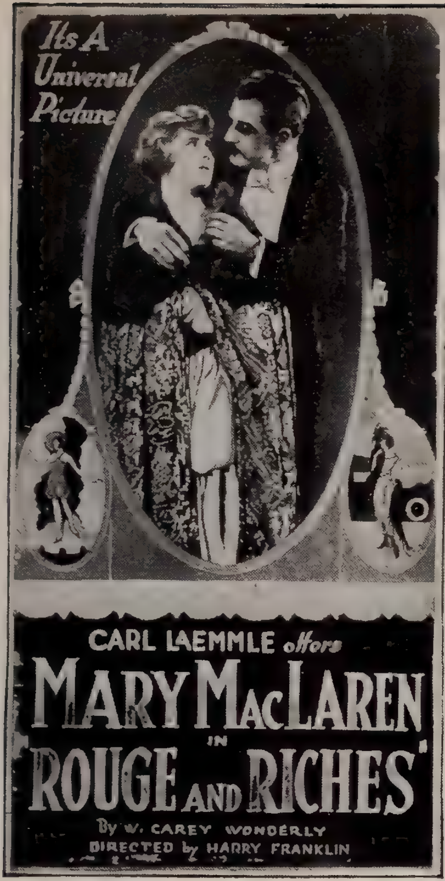


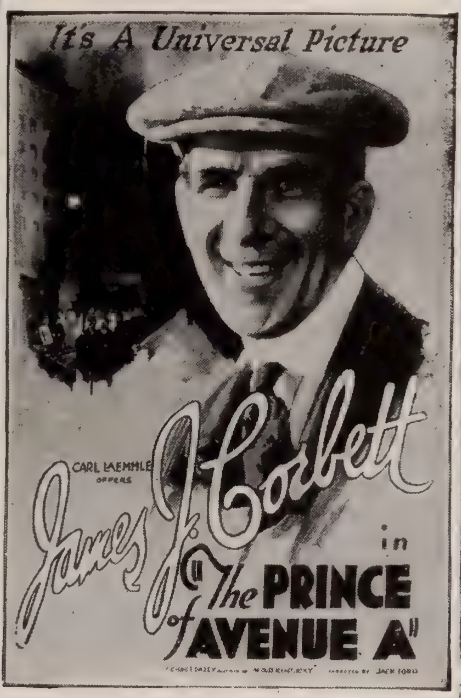
One of the one-sheets for "Rouge and and Riches."

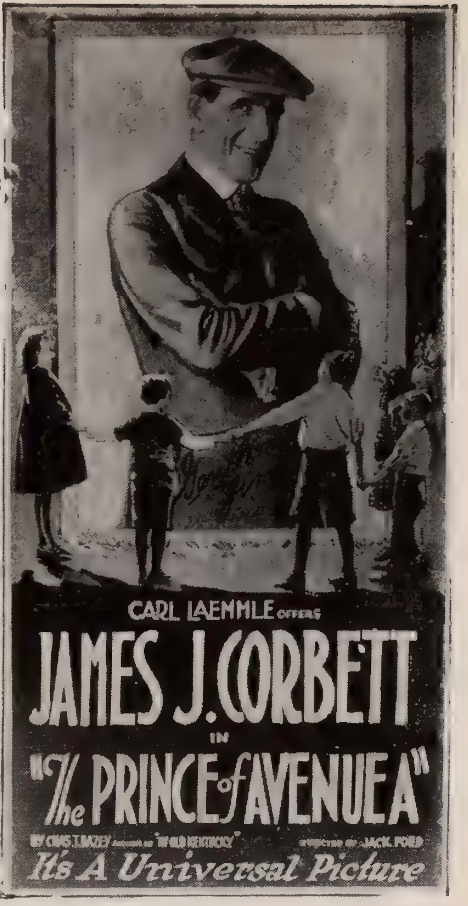


The six-sheet for "Rouge and Riches" starring Mary MacLaren.

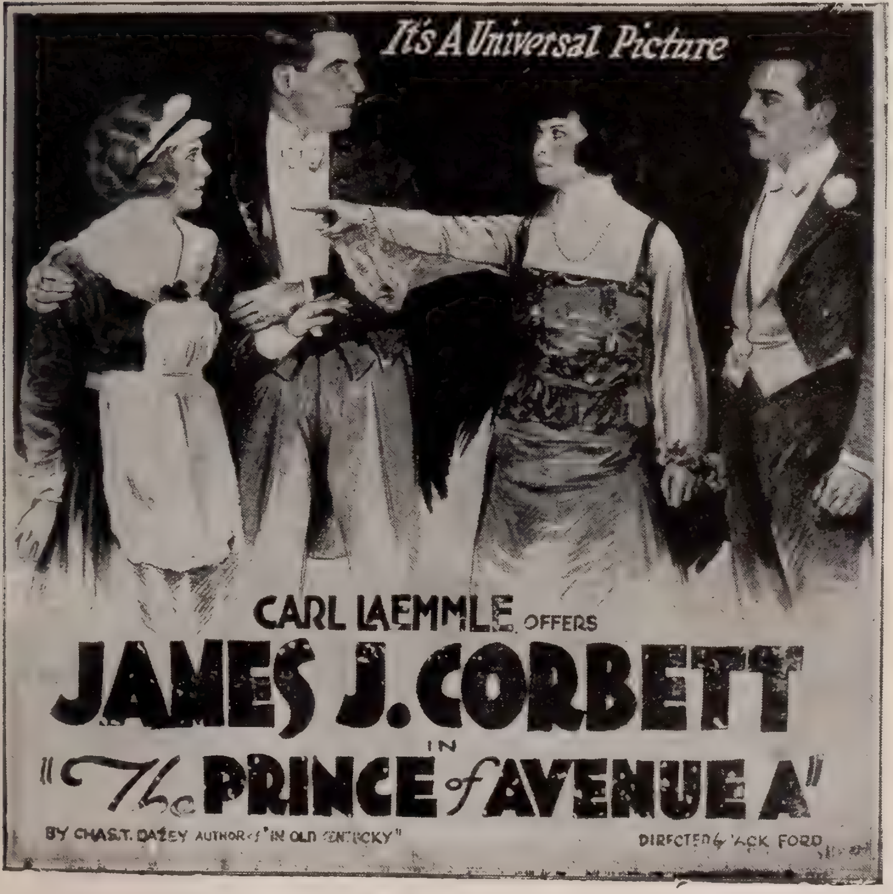
"The Prince of Avenue A"



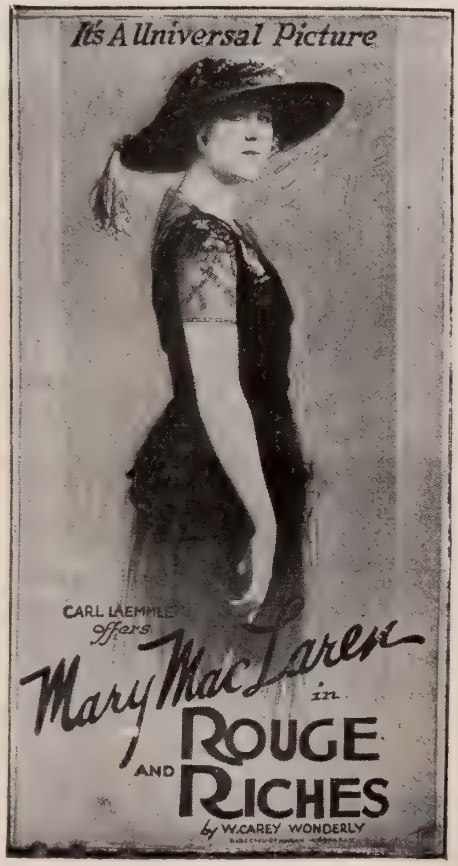




Three-sheet for "Rouge and Riches" One-sheet "The Prince of Avenue A." Three-sheet "The Prince of Avenue A."

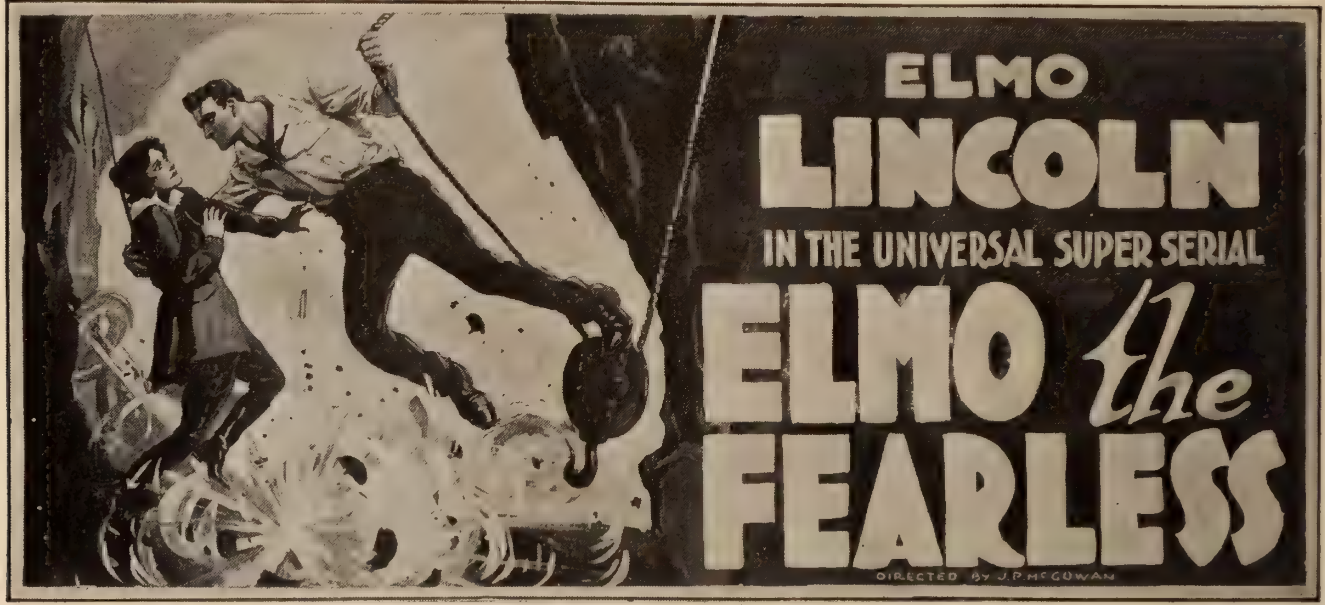


The six-sheet for "The Prince of Avenue A."

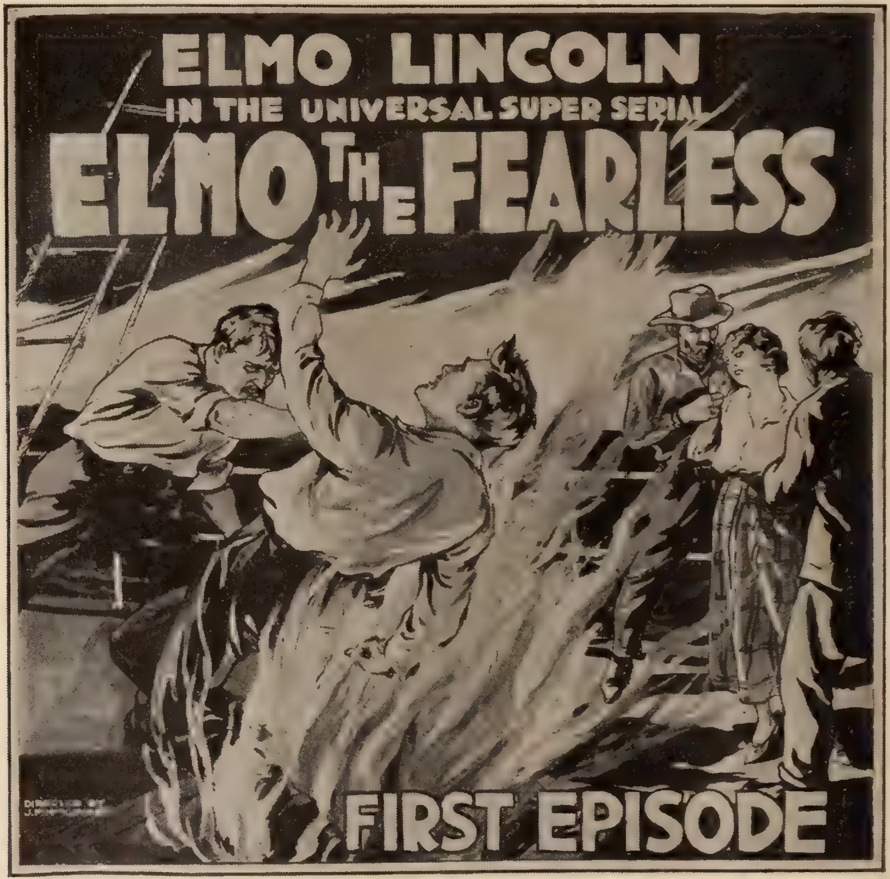


One of the three-sheets for "Rouge and Riches."

Introducing "ELMO THE FEARLESS"



Twenty-four sheet poster for "Elmo the Fearless," which will be used throughout this serial, starring Elmo Lincoln, star of the tremendous success, "Elmo the Mighty."



Six-sheet poster for the first episode of "Elmo the Fearless," the forthcoming Universal serial starring Elmo Lincoln.

Service Page for "Rouge and Riches"

AT A GLANCE.

SUBJECT—"Rouge and Riches."

LENGTH—Six Reels.

STAR—Mary MacLaren.

PREVIOUS HITS—"A Petal on the Current, "Bonnie, Bonnie Lassie," "The Amazing Wife," etc.

DIRECTED BY—Harry Franklin.

STORY BY—W. Carey Wonderly, originally appearing as "Myself, Becky" in Live Stories magazine.

SCENARIO BY—Hal Hoadley.

SUPPORTING CAST—Marguerite Snow, Robert Walker, Wallace MacDonald, Lloyd Whitlock, Syn de Conde, Harry Dunkinson, Dorothy Abril, Alberta Lee and Helen Sullivan.

LOCALE—A small Virginia town, New York's Broadway and back stage of a big Broadway musical comedy.

TIME—To-day.

THUMB-NAIL THEME — Rebecca Butler, a Virginia girl of fine family, finds herself on the way to the poorhouse and determines to make a marriage with a millionaire. She joins the chorus of a Broadway show and falls in love with Tom Rushworth, her dancing partner. Rushworth is poor and Becky cannot afford to marry him so she becomes engaged to a millionaire. The rich man does not consider a marriage ceremony necessary and Becky resists him. After an amazing series of adventures in love and crime she returns to marry Rushworth.

By
W. CAREY WONDERLY.
Directed by
HARRY FRANKLIN.

CAST.

Becky	Mary MacLaren
Aunt Lucia	Alberta Lee
Jefferson Summers	Robert Walker
Kattens Dalmayne	Dorothy Abril
Tom Rushworth	Wallace MacDonald
Dodo	Marguerite Snow
Jose	Syn de Conde
Carter Willis	Lloyd Whitlock
Max Murray	Harry Dunkinson
Jane Hamilton	Helen Sullivan

THE STORY.

REBECCA BUTLER, the last of the old Butler family of Virginia, in impoverished circumstances sets out, for New York, rejecting her life-long chum, Jeff Summers, a country newspaper editor. She lands a job in the chorus of the Persian Garden. Becky becomes chummy with her dancing partner, Tom Rushworth. Dodo Carpenter, formerly one of the Garden chorus before she married Murray, a millionaire, is in love with Rushy and returns to her old job. Becky meets Carter Willis, a millionaire, who pays her marked attention.

Becky's friendship with Rushworth, arouses Dodo's jealousy. At the end of the month, Willis hasn't even kissed Becky Buter. But after the show one night, he offers to put up an apartment for her. But she learns that a wedding doesn't enter into his scheme.

Meanwhile, Jeff Summers, has written a play and come to New York. He is willing to pick up his romance with Becky where they left off. Then Willis, comes back to Becky and declares that he is willing to marry her; Becky quits her job, announcing she is to be married. Rushworth calls at her apartment after the show to say farewell. Dodo follows. She sends a telegram to his boarding house asking him to call her up as soon as he receives it. Rushworth leaves Beck's apartment at five o'clock in the morning, after a heart-to-heart talk. In the morning, Dodo's maid finds her dead in bed, a paper-knife through her heart. Rushy is questioned by the police and is implicated when he refuses to tell where he was between midnight and five o'clock. Willis insists that Becky be married immediately. She confesses to him that Rushy was with her most of that night and they sat up talking. He calls her a liar, denounces her unmercifully, and leaves.

Aunt Lucia tries to persuade her to sacrifice herself to clear Rushy, and failing, appeals to Jeff. He points out how selfish her course is—and persuades her to do the right thing, Jeff renews his proposal. Willis comes back and is willing to marry her. Then Rushy comes in to say good-by. She confesses her love to him. At last Becky has done the right thing unselfishly.

ADVERTISING DISPLAY LINES

Mary MacLaren twists the eternal triangle into a halo in her latest Universal photodrama, "Rouge and Riches."

The life of a chorus girl on Broadway is unmasked in "Rouge and Riches," Mary MacLaren's Universal photodrama.

Where are the wicked forties? It is the scene of "Rouge and Riches," Mark MacLaren's photodrama of the Great White Way.

The heart of Becky Butler, New York Broadway chorus girl, was for sale. She gave it away in "Rouge and Riches," Mary MacLaren's Universal photodrama.

The lights of Broadway singed her soul. See Mary MacLaren in "Rouge and Riches."

Broadway is a happy hunting ground for chorus girls and millionaires, are their prey. See the hunt in "Rouge and Riches."

ADVERTISING PUNCHES.

1—The growing appeal of Mary MacLaren among playgoers.
2—The fact that "Rouge and Riches" was widely read as "Myself, Becky" when it appeared in "Live Stories," from the pen of W. Carey Wonderly.
3—Intimate glimpses of the life of a chorus girl on Broadway.
4—Scenes behind scenes of a New York musical comedy production.
5—A sensational crime committed within the glare of Broadway's lights in the "Wicked Forties."
6—The fact that Harry Franklin, who directed the production, was a widely known director of the speaking stage before he entered motion pictures.
7—The unusually strong supporting cast.
8—The fact that an immense theatre was built at Universal City for the musical comedy scenes.
9—The unusual dramatic twist to the climax.
10—The fact that the star has three leading men in the production—Wallace MacDonald, Robert Walker and Lloyd Whitlock.
11—The reappearance of Marguerite Snow.

Powerful Appeal in "Marked Men" Universal Picture With Harry Carey

By ROBERT C. McELRAVY

THERE is "much in little" in the new Universal Harry Carey Production, entitled "Marked Men." Which is merely to say that it is not an involved or complicated story, but one of the simple, direct kind which goes straight to the heart. There will perhaps always be a quarrel between different minds as to what constitutes the best art, the brilliant and showy or the simpler plots, and the answer might well be that people want both in judicious quantities. Whereas such a story as "The Great Air Robbery" thrills and astounds the spectator almost beyond measure, a production like "Marked Men" warms up the finer emotions with its human touch.

Story by Peter B. Kyne.

The history of "Marked Men" is brief but interesting. It appeared first as a short story, entitled "The Three Godfathers," in the Saturday Evening Post, Peter B. Kyne being the author. As a short story it attracted much comment. Later the Universal company brought it out as a short screen production for the regular program. Here again it caused much talk. The new version in six reels, under the present title, was adapted in scenario form by Tipton Steck and produced by Jack Ford. The writer agrees with many people who are inclined to rank it with the several best productions of the year.

The Rise of Jack Ford.

It is pleasing to note, in this connection, the strides made by Jack Ford, the young director who brought out this production. He has been cooperating with Harry Carey, the leading player of the cast, in previous subjects, and has before shown unusual skill in bringing out this performer's best abilities.

In "Marked Men" he has passed all previous efforts—not only is Jack Ford's eye for pleasing locations in evidence, but he demonstrates a capacity for getting real drama out of situations that might easily have been skimped.

The story of "Marked Men" can be told in a few words. It follows the fortunes of three escaped convicts who have entered the small desert town of Trade Rat. Here the leader, Harry, befriends a girl in a dance hall. He is planning to marry her and reform, when one of his pals informs him that the sheriff is wise and that they must make a speedy getaway. "Just one more job before we go," is the plea of his pals, and Harry finds himself unwillingly taking part in a bank robbery.

The Desert Tragedy.

With the stolen funds in their possession the men escape to the desert. Here they encounter a sand storm, their food and water run low, and they wander aimlessly on in the scorching heat. In time they chance upon a covered wagon, which contains a dying woman with a newborn child. The mother, in her last moments thinking only of the baby's future, appoints these three rough men as its godfathers. The men accept the charge with wondering eyes, marveling at the trust imposed upon them.

Back over the long desert trail the men struggle, carrying the child in its swaddling clothes, feeding it the last of the store of milk the mother had given them. One of Harry's pals drops on the sand and dies; then the second does likewise, and Harry alone reaches the desert town. He staggers into the dance hall carrying the baby and the stolen money. He is returned to the penitentiary, but granted a quick pardon, on request of the sheriff to the governor. Then Harry and his girl marry and make a home for the baby.

Interest Which Rises Steadily.

Three contrasting forms of life are brought out in this picture in vivid style. The penitentiary scenes at the beginning are exciting and done with skill. The escape of the three pals is the result of a carefully devised scheme, which the spectator is able to follow intelligently in every detail. Then come the scenes depicting life in the desert town, which are equally convincing. Harry's interest in the girl and the awakening desire to lead a better life are admirably shown, and this gives added force to the evil circumstances which draw him back temporarily into criminal ways. Then come the desert scenes, which carry a steadily rising interest.

The Great Outstanding Feature.

It has been stated by some one that the most dramatic moment in all literature is that describing the manner in which Robinson Crusoe and his man Friday first discovered human footprints in the sand of their island home.

But it could scarcely have been more astonishing, or more freighted with consequence than the moment when the three convicts looked into the covered wagon and found a mother with a newborn child.

The development of this particular crisis is the great outstanding feature of this simple story. It has been accomplished with reverence and conviction. The influence of the child upon the rough natures of the men is immediate and leads them to sacrifice life itself, with the single exception of Harry, in order to carry out the promise made to the dying mother.

A deserved tribute to a wonderful feature which is certain to make a great many new friends for Harry Carey and thousands of new patrons for houses that play it. This tribute appeared in The Moving Picture World of January 24th.

"The Point is – –"

THE point is—there's no use arguing which is the funnier—which pulls the most laughs and biggest houses—Joe or the Missus. The only solution, to our mind, is to play them both—alternately. Give your patrons Joe in "The Jazz Monkey" and "Monkey Stuff"—show them Mrs. Joe in "A Baby Doll Bandit," "The Good Ship Rock 'n Rye," "The Jungle Gentleman" and "Over The Transom." That way you get all the laughs and all the money.

UNIVERSAL -- JEWEL

IF you want to put on a comedy that everybody will laugh at, no matter what their age, let the Century lions loose just while the head comedian is making love and hear the house roar.

THE biggest theatres in the land are playing these Century Lion Comedies as regular features of their programs, because their patrons eat 'em alive! And call for more!

THAT'S why the first of these howling successes was immediately followed by another—and another and still another—till now there are ten to choose from. Here's the list. See your Universal Exchange about them today!

Century
LION COMEDIES

Directed by
FRED C. FISHBACK

Lions trained by the
World's Foremost
Animal Trainer
CHARLES GAY

"LOONEY LIONS AND MONKEY BUSINESS"
"HOWLING LIONS AND CIRCUS QUEENS"
"LONESOME HUSBANDS AND LOOSE LIONS"
"DARING LIONS AND DIZZY LOVERS"
"A LION SPECIAL"
"WEAK HEARTS AND WILD LIONS"
"FRISKY LIONS AND WICKED HUSBANDS"
"A LION IN THE HOUSE"
"AFRICAN LIONS AND AMERICAN BEAUTIES"
"NAUGHTY LIONS AND WILD MEN"

If it's the funniest thing in a hundred years it's a Century!

THE instant this wonderful little pup comes on the screen every man, woman and child in your audience will fall in love with him and want to take him right straight home for their very own.

You'll hear people all over the house saying: "I don't see how he does it!" And they'll want to see another BROWNIE picture right away so as to figure out how he ever learned to do such human tricks.

Show these wonderful dog pictures for something new—something funny, but something different. You—who want to get your comedies out of the rut—here's your chance!

YOUR
UNIVERSAL EXCHANGE

The Smartest Thing on Four Legs

BROWNIE

The Century WONDER DOG

"BROWNIE'S DOGGONE TRICKS"
"A LUCKY DOG'S DAY" & "BROWNIES BUSY DAY"

Service Page for "The Prince of Avenue A"

AT A GLANCE.

SUBJECT—"The Prince of Avenue A."

LENGTH—Six reels.

STAR—James J. Corbett.

PREVIOUS HITS—"The Midnight Man" serial.

DIRECTED BY—Jack Ford.

STORY BY—Charles E. and Frank T. Dazey.

SCENARIO BY—Charles Wilson, Jr.

SUPPORTING CAST—Richard Cummings, Cora Drew, Harry Northrup, Mary Warren, Frederick Vroom, Mark Fenton, George Fisher, Johnnie Cooke, Lydia Yeamans Titus and others.

LOCALE—The lower east side of New York, a Fifth Avenue mansion.

TIME—To-day.

THUMB-NAIL THEME—The story of a two-fisted young Irishman who cleans upward politics in New York and marries an heiress.

ADVERTISING PUNCHES.

1—The world-wide drawing power of James J. Corbett, former heavyweight champion of the world and internationally known as "Gentleman Jim."

2—The friends Corbett gained through the Universal serial, "The Midnight Man."

3—The fact that a bunch of old minstrel men, famous a decade and more ago, appear in support of the star.

4—The presence in the supporting cast of two former stars of the speaking stage, Lydia Yeamans Titus anh Cora Drew.

5—An expose of the inner workings of the crooned political machine.

6—The fact that Corbett is a living proof that right living refies age. Corbett looks like a leading man of thirty. How old is he?

7—The fact that the Tammany ball, firmly established in the traditions of old New York, is shown with Corbett- and a bunch of fine old Irishmen in attendance.

By
CHARLES E. and FRANK T. DAZEY

Directed by
JACK FORD.

CAST.

Barry O'Connor	James J. Corbbett
Patrick O'Connor	Richard Cummings
Mary O'Connor	Cora Drew
Edgar Jones	Harry Northrup
Mary Tompkins	Mary Warren
William Tompkins	Frederick Vroom
Father O'Toole	Mark Fenton
Reggie Vanderkip	George Fisher
Butler	Johnnie Cooke
Housekeeper	Lydia Yeamans Titus

THE STORY.

BARRY O'CONNOR is the Prince of Avenue A—a handsome young Irishman, strong in politics, capable as a plumber, and popular at the East Side dances. His father Patrick, is district leader for Tammany, and Edgar Jones is a dangerous menace to the organization. William Tompkins is a traction magnate who has known old Patrick O'Connor many years, throws him much plumbing business, and relies on the old man and on the Prince of Apenue A to secure his renomination as mayor of the city.

Tompkins' daughter, Mary, has permitted herself to be engaged to Reggie Vanderkip, a mental and physical weakling. When a water faucet in the bathroom breaks, Mary summons a plumber and Barry dons overalls and drives to the Long Island place. He mistakes Mary and Reggie for servants. He orders them about, and tries to kiss Mary. He is crushed when he discovers who they are.

Mary is attracted by the native manliness of Barry, and invites him to a ball. He goes, drinks more punch than is wise, and knocks down Reggie when the latter tries to take Mary off the floor while Barry is dancing with her. And Barry is turned out of the establishment. The discrediting of his son angers old Patrick, and he declines to help Tompkins to become mayor again. But Tompkins patches up a peace, and Barry meets Mary again at the Grand Tammany Ball and under orders from her father leads the grand march with him. Edgar Jones starts a fight, however, by demanding the next dance himself. Reggie flees and Barry comes to the rescue.

It is a fair fight between Barry and Jones, and the latter is beaten and prostrate. Then, with the cowardice of the villain, Jones draws a revolver and shoots Barry. But the latter takes Mary to a place of safetv before he collapses, and she finds she loves the man who fought for her.

ADVERTISING DISPLAY LINES

James J .Corbett puts the winning punch in "The Prince of Avenue A," his latest Universal photodrama.

James J. Corbett bridges the gulf between the East Side and Fifth Avenue in his Universal success, "The Prince of Avenue A."

A good plumber is worth a dozen lounge-lizards when a waterpipe bursts. See James J. Corbett as a plumber in "The Prince of Avenue A."

East is East and West is West, but James J. Corbett makes Fifth Avenue mix with the Ghetto in his Universal success, "The Prince of Avenue A."

"The Prince of Avenue A," Jim Corbett's Universal photodrama, will awaken old memories for New Yorkers.

See James J. Corbett in "The Prince of Avenue A" and learn how an East Side plumber married the reigning debutante of Fifth Avenue.

The most famous man in the world is as near you as the best theatre.

See James J. Corbett to-night in"The Prince of Avenue A."

Advises Use of Films in all Schools

DR. PHILANDER CLAYTON, U. S. Commissioner of Education, would equip all schools with latest and best visual instructional material to be had.

Don Carlos Ellis.

DON CARLOS ELLIS, new head of the Universal Educational Department, planning interesting series of Pedagogical Films to be exhibited at the Nat. Educational Assn. at Cleveland.

WHEN Universal undertook its colossal plan of building films for schools, it laid the same broad and logical foundations for the work as it has hitherto done, first for its theatrical productions and more recently for its industrial films. It has started its pedagogical work in the only logical way to insure the success of the undertaking; that is, by placing behind the effort the best procurable authorities in both the fields of school work and of educational films. First it selected one of the foremost publishers of school text books in the country, D. Appleton and Company, and placed them under contract to furnish the rights to the use of all their text books as subjects for series of films and to arrange for the services of the authors of these texts, in co-operation with Universal forces, for the preparation of scenarios and the production of the films. Under the terms of the contract, the Universal has been assured of the co-operation and assistance of leading authorities in the various branches covered by the Appleton texts.

As the second step, the Universal has placed in charge of educational production the only man in the country who has up to this time successfully produced a consistent series of high-grade pedagogical films. This man is Don Carlos Ellis, who has been in charge of the film division of the U. S. Department of Agriculture for the past two years and who is responsible for the excellent series of films issued by the Department during that period.

These films of the Government's Agricultural Department are the nearest approach to text book parallels that have been produced in films. They have been built to illustrate Farmers' Bulletins, and other publications of Uncle Sam's Agricultural Bureaus and represent the only work of this kind which has been done successfully either in commercial or government films.

Mr. Ellis resigned from the government service the last of the year to take charge of the production of educational films of the Universal's new educational department. He is adding to his staff men and women who have done conspicuously successful work in both education and motion pictures. Every one on the Universal's educational staff is to devote his or her best efforts to the production and distribution of educational films, and there is to be no galaxy of people occupying honorary positions or constituting co-operating committees, but who do not contribute substantially to the quality of the films.

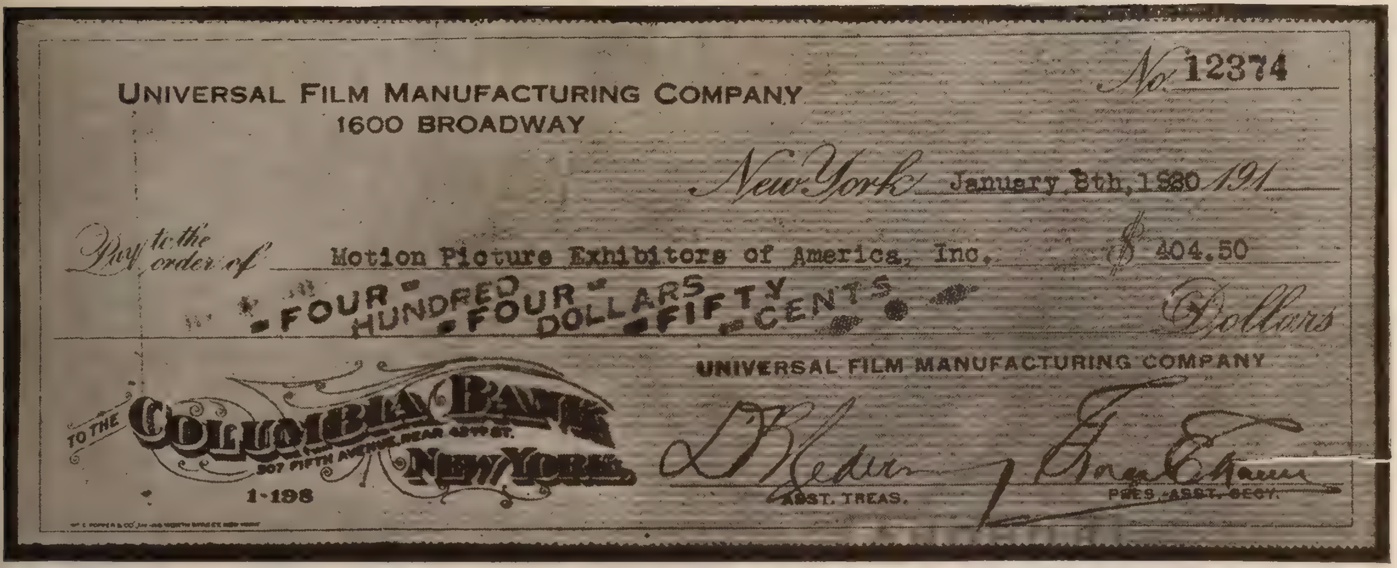
Much has been said and written within the past few years concerning educational films. Programmes of so-called "educationals" have been placed upon the market, convincing prospectives have been issued outlining the excellence of various types of instructional pictures, learned men and women have spent much effort in planning instructional film, the demand from teachers everywhere for the right character of school reels has been large and imperative. School auditoriums and class rooms have been equipped with projectors in preparation for the use of educational film, and the motion picture and educational press has been filled to overflowing with exceedingly interesting accounts of what has been accomplished towards providing schools with suitable motion pictures.

The one great drawback, however, in the entire situation is the lack of the educational films themselves. With the exception of the highly instructional pictures issued by the Government, no systematic pedagogical films have yet appeared, and educators the country over are justly dissatisfied with the rehashing for school use and class-room instruction of films designed for entertainment in theatres.

There is a definite place and an imperative demand in schools in all parts of the country for systematic series of real pedagogical films built by educational experts on film subjects for class-room use. The Universal Film Manufacturing Company has undertaken to meet this demand, and to meet it in the only way in which it can possibly be met adequately and satisfactorily; that is, by placing in the hands of leading educators and film producers the necessary resources and the responsibility for

(*Continued on page* 34)

MONEY TALKS!



No 12374

UNIVERSAL FILM MANUFACTURING COMPANY
1600 BROADWAY

New York January 8th,1920 191

Pay to the order of Motion Picture Exhibitors of America, Inc. $404.50

*FOUR*HUNDRED*FOUR*DOLLARS*FIFTY*CENTS* Dollars

UNIVERSAL FILM MANUFACTURING COMPANY

TO THE COLUMBIA BANK
507 FIFTH AVENUE, NEAR 43RD ST.
NEW YORK

1-198

ASST. TREAS.

PRES.-ASST. SECY.

TO THE MOTION PICTURE EXHIBITORS:—

The money represented by the above check is the first ever paid to exhibitors for the showing of educational and industrial pictures which they have received without charge. This amount was paid to be distributed among exhibiiors for the showing of HEADS WIN in Chicago and vicinity.

The arrangement between the UNIVERSAL FILM MANUFACTURING COMPANY and the MOTION PICTURE EXHIBITORS OF AMERICA, INC., under which this money was paid is NOT AN EXCLUSIVE ONE AND NEVER HAS BEEN. ANY OTHER PRODUCER OF MOTION PICTURES IS AT LIBERTY TO ENJOY THE SAME PRIVILEGES THAT THE UNIVERSAL HAS AND DOES ENJOY IN REGARD TO EDUCATIONAL AND INDUSTRIAL FILMS.

ALFRED S. BLACK, President

Motion Picture Exhibitors of America, Inc.
64 BROADWAY, BOSTON, MASS.
Frank Rembusch of Indiana, Secretary
Ernest Horstman of Massachusetts, Treasurer

VICE PRESIDENTS

Marcus Loew of New York	Harry Nolan of Colorado
P. J. Schaefer of Illinois	Jake Wells of Virginia

H - the Man and

THE AUTHOR

THE DIRECTOR

THE STAR

"REMEMBER Eric von Stroheim, the irreproachable young German lieutenant, in 'Hearts of the World?'—Well, von Stroheim wrote a story 'Blind Husbands'—and not only sold it to Universal, but sold himself with it as director, notwithstanding the fact that he had never directed a picture in his life. The result is one of those miraculous things which occur in novels, but seldom in real life"—(N. Y. Eve. World.)

"BLIND

"HERE is a man, Eric von Stroheim, who had never written a story for the screen and had never directed a picture in his life, and yet he writes one, appears in it as the leading character, directs it and makes a masterpiece out of it" (Harrison's Reports). "If we are not mistaken, 'Blind Husbands' will introduce to the industry a new super-director. His work is quite in a class by itself" (N. Y. Morning Telegraph).

"VON STROHEIM acts so well that you doubt whether he is acting at all," says the Chicago Post. He is a bred in the bone actor and shows it at every turn." (Wisconsin News). "He certainly is the actor." (Chicago Examiner).

the Masterpiece –

The Masterpiece at the Capitol

"Our second thoughts on 'Blind Husbands' are even more enthusiastic than the first. This picture will remain in your memory long after dozens of other productions have left it."

N. Y. Globe and Commercial Advertiser.

"A Masterpiece"

Harrison's Report.

"A Masterpiece"

N. Y. Globe.

"A Masterpiece"

Million Dollar Theatre, Pittsburg.

"A Masterpiece"

Photoplay.

HUSBANDS"

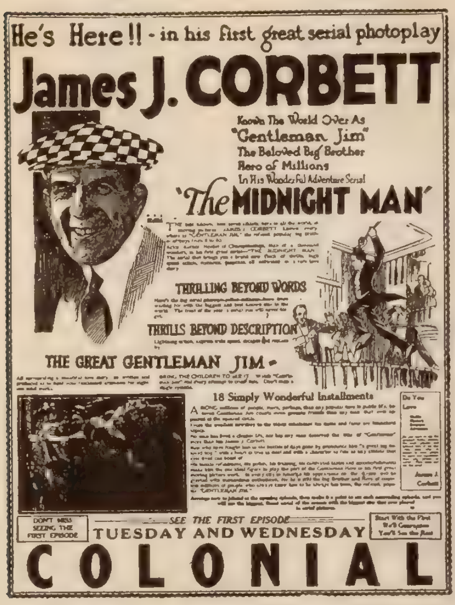
VON STROHEIM'S WONDER-PLAY

PRESENTED BY

CARL LAEMMLE

"THE PICTURE YOU'LL NEVER FORGET"

UNIVERSAL-JEWEL PRODUCTION DE LUXE



He's Here!! - in his first great serial photoplay

James J. CORBETT

Known The World Over As
"Gentleman Jim"
The Beloved Big Brother
Hero of Millions
In His Wonderful Adventure Serial

'The MIDNIGHT MAN'

THRILLING BEYOND WORDS

THRILLS BEYOND DESCRIPTION

THE GREAT GENTLEMAN JIM

18 Simply Wonderful Installments

DON'T MISS SEEING THE FIRST EPISODE

SEE THE FIRST EPISODE
TUESDAY AND WEDNESDAY

Start With the First We'll Guarantee You'll See the Rest

COLONIAL

This is the way to advertise a serial—by full page advertisements.

REPRESENTATION AT THE CAPITOL THEATRE.

SPEAKING of representation it occured to us to look into the showing of Universal pictures at the Capitol Theatre and we find that up to the middle of January, the Big U. Film Exchange had booked in addition to Dorothy Phillips in "Paid In Advance" and "Blind Husbands," a large number of what the exchange refers to as "short subjects."

In the first place the entire Stage Women's War Relief series was booked at the Capitol and they have already played "Romeo's Dad," "Tom's Little Star," "A Star Over Night," and "The Mad Woman." In addition to this the exchange has booked these short reel subjects out of the thirteen weeks that the Capitol has been in operation. The subjects played, with the dates are:

10/27	"Eternal Triangle."
10/27	"Good Ship Rock 'N Rye."
11/3	"Ain't Nature Wonderful."
12/15	"Weak Hearts and Wild Lions."
12/29	"Jaguar Hunt."
1/12	"Tiger Hunt."

In addition to these the Capitol has booked the International News and Current Events every week of its existence. That is a fine showing and we'll say that it is an evidence of good taste and good business sense on the part of the Capitol.

The Capital has also booked two more Century Comedies and a Jewel Comedy which is now called provisionally "Rumpus Ridge."

HOW TO PUT OVER "THE DAY SHE PAID."

IF any exhibitor who has booked "The Day She Paid" with Francelia Billington doesn't know that the picture is build around a dress-making establishment he may be interested in a suggestion as to putting this over which would be effective and easily accomplished. "The Day She Paid" contains a great many scenes showing beautiful gowns and the way that New York dressmakers sell them to the trade on living models. If you have an enterprising dressmaker or an up-to-date department store which specializes in ladies clothes in your city or town, invite him to see the picture or show him stills from it and show him how a co-operation between the theatre and the commercial establishment will be to the advantage of both.

Royal Theatre, Newark, N. J., owned by Hy Robrecht.

Each local merchant will undoubtedly have a special problem of his own and will undobutedly have a good suggestion for securing the co-operation which you desire. Put it up to him. On your part you can offer him stills from the production and you might make some arrangement for selling tickets for him to use on certain days for his patrons.

The Moving Picture Weekly will be glad to hear from any exhibitor how he comes out with this proposition.

COMBINATION SELLING.

GEORGE UFFNER, Manager of the Big U. Film Exchange in New York City has discovered inadvertently a new way of selling service to more than one exhibitor at a time. Some of the exhibitors in New York don't understand selling talks unless these are given to them in a sufficiently loud and determined tone of voice. One of these was in Mr. Uffner's office the other day and Mr. Uffner was telling him why it was necessary for the Universal to charge more money for the five serials which they were selling together than the same five serials would have cost a year ago. He expatiated at length upon the increased cost of production of all these serials and Mr. Laemmle's determination to put out nothing but the best in serials and make his serial productions as compete and costly in every way as big feature productions. Then he enlarged upon the salary checks which each one of the stars of these five serials got every week, and the additional expense of dragging "The Dragon's Net" with Marie Walcamp all over Asia, and pursuing "The Vanishing Dagger" with Eddie Polo all over Europe. And when he had his prospect breathless on the ropes and had guided his hand while he signed on the dotted line, he took a long breath and congratulated himself.

When he staggered out and the next one was shown in, Uffner was astonished to hear him say:

"Sign me up, too. I'll have the same. I heard the whole story outside in the next room. I'll say it was a good spiel. I'm sold. Gimme all five of them at the same price."

Seven more were in the room and it was impossible for them not to have heard all that convinced the other two.

James Hartlove's Sunset Theatre, Baltimore.

The ALL-STAR Action Serial

Number One of your Full House Five

"THE LION MAN"

TO make "The Lion Man" not only the very best super-serial Universal ever produced, but the very best **anyone** ever produced, we combed the market for the most unusual, the most original chapter-story the imagination could conceive—the action—every—second kind that you **must have** in a serial—and then, instead of just one star or two, we combined for you a whole galaxy of crowd-pulling headliners. This indisputable ALL STAR cast—

KATHLEEN O'CONNOR
JACK PERRIN
GERTRUDE ASTOR
HENRY BARROWS
J. BARNEY SHERRY
LEONARD CLAPHAM
JIM FARLEY

"The Prospector's Vengeance"

Two-Reel Western Dram.

CAST.

Joe	Pat O'Malley
His Wife	Mildred Moore
Their Children	
Two Years Old	Baby Myers
Five Years Old	Breezy Reeves
Carlyle	George Field
Indian	Tote De Crow
Old Prospector	Charles Newton

JOE, a prospector with a wife and a two-year-old child, strikes a rich vein of ore and goes to town to file his claim.

In his absence a fellow-prospector who is a respectable citizen in public opinion, but is a bandit on the side, kidnaps his wife and takes her to his bandit lair.

The husband returns and believes his wife to be dead as the bandit has dug a grave near the shack and put a rough cross over it.

Joe waters the grave with his tears and clasps his orphaned child to his heart.

The bandit keeps the wife in his cave for three years, during which time the heart-broken husband keeps the grave green and watches over it in company with his growing son.

When the child is five years old the bandit's lair is raided by the sheriff who finds the captive wife and brings her back to Joe.

Joe seeks out Carlyle the bandit and kills him with his bare hands, first telling him that the grave which he dug three years previously is needing a tenant.

International News

No. 2.

United States Troops Recalled From Duty In Siberia.—Vladisvostok, Siberia.

Sub-Titles.—After wearisome months the President has decided to bring these boys home. American doughboys and their officers in a Vladivostok parade. U. S. transport with the last contingent that sailed for Siberia—the same transport will bring them back.

A Woman's Bonnet in the 1920 Presidential Ring.—Chicago, Ills.

Sub-Titles.—Mrs. Lucy Gaston Page, who has filed her petition for the Republican nomination on an anti-tobacco platform. "Don't smoke" she pleads—but of course they do. Winning votes for 1928.

Training Uncle Sam's New Eagles of the Sea.—Pensacola, Fla.

Sub-Titles.—A naval aviation class receiving practical instruction on an aeroplane "skeleton." Testing the "dinner digester" to acquire bird-like nonchalance. Learning to distinguish a healthy "hum" from a wail of distress. A final object lesson.

Baby Footprints.—Maternity hospital introduces a scientific method of avoiding mix-ups.—*Chicago, Ills.*

Sub-Title.—Wondering what it's all about.

Daffy News.

Rammed and Beached.—The S. S. West Avenal is run ashore with a gapping hole in its side after a collision.—*Staten Island, N. Y.*

Sub-Title.—At Oakland, Cal., the lumber schooner Tamplais tries to go through a closing bridge with disastrous results.

In the Public Eye.—Alphonso XIII, King of Spain, visits an aeroplane exhibition.—*Madrid, Spain.*

Remaking War's Cripples.—Skilled artisans turn out a really practical wooden leg for maimed veterans.—*Berlin, Germany.*

Sub-Title.—Almost as good as the real thing.

Americanizing Paree.—First—the heart of the French capital as it looks ordinarily.—*Paris, France.*

Sub-Title.—Next—the same place after an American cameraman injects a little Yankee jazz.

With the Fleet in Southern Waters.—Off the Florida coast.

Sub-Titles.—On board the U. S. S. Florida cruising south for winter target practice. "Ship shape" is the watchword. Getting fit for any task. A glimpse of the U. S. S. Utah.

New Screen Magazine

No. 51.

MR. J. G. CURTIS, of White Plains, N. Y., has the unique distinction of possessing the world's strongest lodestone. This magnet from the sky was found near Seattle, and metal objects, once magnetized by the stone, have the power of attracting other articles. Fashion and economy get a boost in a composite Yum-Yum frock with hat to match. Like the handkerchief it is suitable for morning, afternoon, or street wear. Pat Sullivan draws a very funny cartoon next, called "When the Ocean Went Dry," which shows how the fishes would take a prohibition law. Berthold Audsley, an architect of Newark, N. J., makes all his models of buildings, churches, altars, towns, factories and army cantonements in cardboard. We are taken to his home and see him at work. Letter laughs from some of the funny letters received by prominent lawyers complete this issue.

JEWELS

Allen Holubar's great production

"The Heart of Humanity"

with

DOROTHY PHILLIPS

Assisted by William Stowell, Robert Anderson and Erich Von Stroheim.

The picture that will live forever.

MILDRED HARRIS

in

"HOME"

Written and directed by

LOIS WEBER

DOROTHY PHILLIPS

in Allen Holubar's production

"The Right to Happiness"

with

WILLIAM STOWELL

and ROBERT ANDERSON

MILDRED HARRIS

in

"Forbidden"

By E. V. DURLING

Produced by

LOIS WEBER

DOROTHY PHILLIPS

in

James Oliver Curwood's Alaska story

"Paid in Advance"

Produced by

ALLEN HOLUBAR

with a cast which includes

WILLIAM STOWELL, PRISCILLA DEAN, LON CHANEY, JOSEPH GIRARD, FRANK BROWNLEE and WILLIAM BURRESS

Erich Von Stroheim's production

"Blind Husbands"

with

FRANCELIA BILLINGTON

A picture that opened the eyes of the picture world

Jewel's Epic of the Air

"The Great Air Robbery"

with the great

LOCKLEAR, FRANCELIA BILLINGTON and RAY RIPLAY

Directed by

JACQUES JACCARD

DOROTHY PHILLIPS

in Allen Holubar's superb production

"Ambition"

By Olga Scholl

and Allen Holubar

with

ROBERT ANDERSON

TSURU AOKI

in

"The Breath of the Gods"

By SYDNEY McCALL

with

J. BARNEY SHERRY, STANHOPE WHEATCROFT and ARTHUR CAREW

Directed by

ROLLIN STURGEON

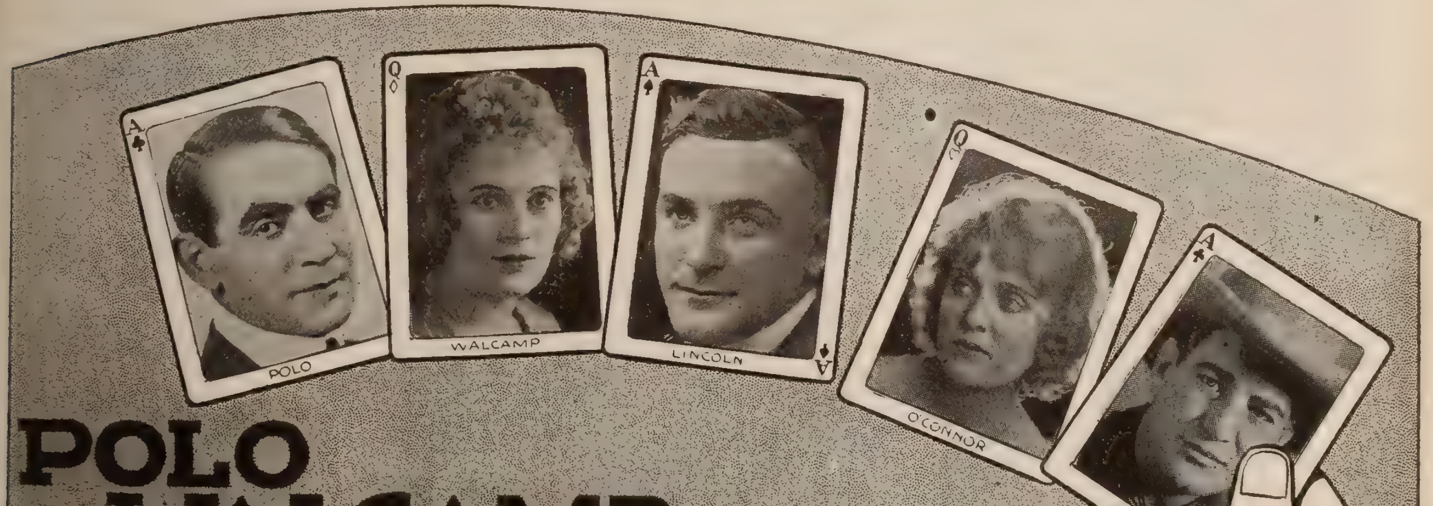
The Year's Best Serial Bet

Universal's

FULL-HOUSE FIVE

NEVER in all serial history has such an opportunity come to the exhibitor—such a combination of powerful stars, brand new serials and guarantee of full satisfaction, full houses and full purse as now comes to him with The Full House Five. Here is your opportunity to secure a serial program, specially designed by its new features and crowd-holding plan, to ensure you fifty-two straight weeks of competitor-proof business.

IT'S gilt-edged business insurance to book The The Full House Five. Look at these names—note these brand-new serials—the best Universal ever produced—captivating Kathleen O'Connor in "The Lion Man," mighty Elmo Lincoln in "Elmo the Fearless," inimitable Art Acord in "The Moon Riders," popular Eddie Polo in "The Vanishing Dagger," daring Marie Walcamp in "The Dragon's Net." Don't hesitate. Don't lose out. Investigate the Full House Plan today.



"The Lion Man"

Episode No. 7.
"Doomed"

CAST.

Stella Donovan	Kathleen O'Connor
Jim Westcott	Jack Perrin
Bert Lacy	Leonard Clapham
The Lion Man	Slim Paggett
Ramona	Evelyn Selbin
Celeste	Gertrude Astor
Enright	Henry Barrows
Carterez	Jack Woods

LACY, disguised as a ghost, has entered the haunted house in pursuit of Stella Donovan. The Lion Man, trying to send Lacy through a trap door, by mistake hurls Stella through it and she falls into a room below, stunned.

Westcott, who has kidnapped Ramona in place of Stella, learns of his error and narrowly escapes being knifed by Ramona. Seeing the bandit Carterez and his men approaching, Westcott makes his way to the haunted house.

Lacy comes to the Lion Man's room and in his desk finds the Cavendish will. Westcott, enters the house as the Lion Man is carrying Stella up from the room below. Westcott attacks the Lion Man, and Stella, fleeing, comes upon Lacy, from whom she succeeds in taking the will and escapes with it. The Lion Man gets away from Westcott, who, unable to find any trace of Stella, departs from the house.

Back at the hotel in Topaz, Celeste LaRue has bored a hole through the wall to spy on Stella, and when Stella returns to her room Celeste sees the will. She reaches through the hole in the wall, obtains the will, and with Enright, leaves for the depot.

Stella also leaves for the depot, without missing the will, and is forced to take a horse, Enright and Celeste having comandeered the stage. Lacy sees Stella departing and follows her, while Westcott, who has received a warning from the Lion Man that Stella's life is in danger, obtains an automobile and follows the train, hoping to overtake it at the next settlement.

Seeing that she has no chance of reaching the depot in time to get the train, Stella takes a short cut, arrives at a tunnel through which the train must pass, and suspending herself on a rope, she falls to the top of the train as it enters the tunnel. Then making her way down into the coaches, Stella finds Enright and Celeste as they are about to destroy the will—snatches it from them and runs to the rear of the train. Enright and Celeste dash after her, and as Stella starts to jump, they seize her, causing her to lose her balance, and her dress catching in the coupling hook, she hangs head down, as Westcott, arriving by auto at a railroad crossing, sees her peril, and turning the automobile down the track starts after her.

ADVISES USE OF FILMS IN ALL SCHOOLS.

(*Continued from page* 26)

development, from the ground up, of motion picture films designed to illustrate authoritative texts in every branch of knowledge. With this combination of force, educational films suited to school use will necessarily result, and they can be produced in no other way.

Don Carlos Ellis has been in Washington for the last week in consultation with Dr. Philander P. Claxton, United States Commissioner of Education, and other educational authorities, in regard to the production of a series of pedagogical films to be exhibited at the February session of the National Educational Association at Cleveland, Ohio. It is expected that commercial geography will be chosen as one of the subjects to be visualized.

In discussing Appleton-Universal motion picture text books Dr. Claxton said:

"Were I a superintendent of schools or a member of a school board now I should equip every school under my direction with all kinds of visual instruction material, and would expect teachers to make constant use of it. I should make a liberal estimate for such material in every annual budget so that the supply might be constantly renewed by the addition of the newest and the best. As Commissioner of Education I hope I may be able to do something for the promotion of the right use of such material."

M. A. CHASE APPOINTED DISTRICT MANAGER.

M. A. Chase has been appointed district manager for the Universal Film Exchanges in the North Western territory. He left New York last week, and will make a trip of inspection to the various exchanges in his territory. Mr. Chase had been identified with the Universal for several years, and recently returned to the United States after an extended trip in the Orient and Siberia, where he introduced the Universal product.

SERIALS

JAMES J. CORBETT
in
"The Midnight Man"
with
KATHLEEN O'CONNOR
Directed by
JAMES W. HORNE

"The Great Radium Mystery"
with
EILEEN SEDGWICK
ROBERT REEVES
CLEO MADISON
Story by
FREDERICK BENNETT
Directed by
ROBERT HILL

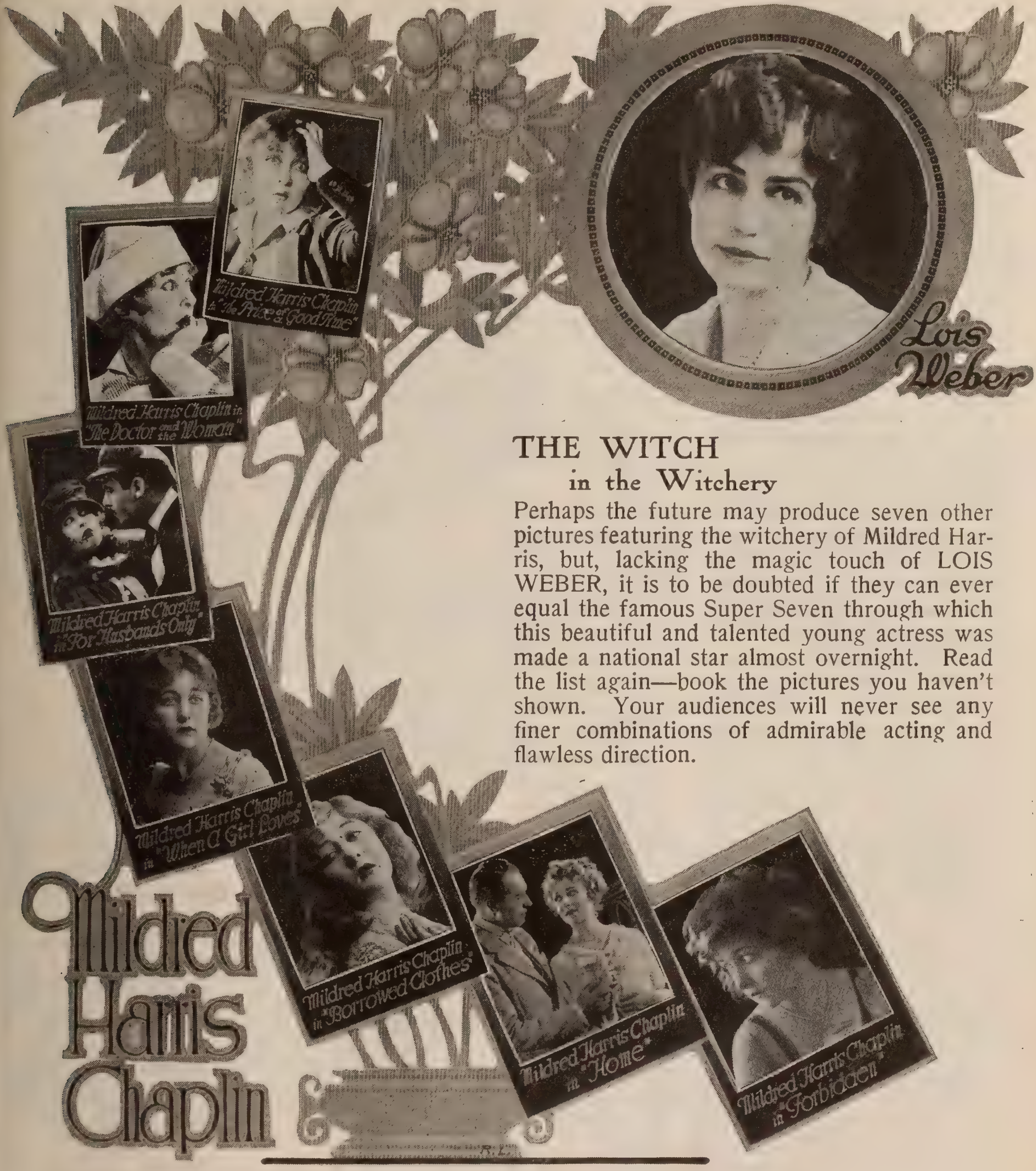
"The Lion Man"
with
KATHLEEN O'CONNOR
JACK PERRIN
Based on the novel, "The Strange Case of Cavendish"
By RANDALL PARRISH
Directed by
ALBERT RUSSELL

ELMO LINCOLN
in
"Elmo the Fearless"
with
LOUISE LORRAINE
Story by
HENRY ARTHUR GOODEN
Directed by
J. P. McGOWAN

"The Moon Riders"
with
ART ACORD
MILDRED MOORE
Story by
WILLIAM PIGOTT
and KARL COOLIDGE
Directed by
REEVES EASON

EDDIE POLO
in
"The Vanishing Dagger"
with
THELMA PERCY
RAY RIPLAY
C. NORMAND HAMMOND
Story by
HOPE LORING
Directed by
JACQUES JACCARD

MARIE WALCAMP
in
"The Dragon's Net"
with
HARLAND TUCKER
WADSWORTH HARRIS
OTTO LEDERER
Story by
J. ALLAN DUNN
Directed by
HENRY McRAE


Lois Weber
Mildred Harris Chaplin in "The Price of a Good Time"
Mildred Harris Chaplin in "The Doctor and the Woman"
Mildred Harris Chaplin in "For Husbands Only"
Mildred Harris Chaplin in "When a Girl Loves"
Mildred Harris Chaplin in "Borrowed Clothes"
Mildred Harris Chaplin in "Home"
Mildred Harris Chaplin in "Forbidden"
Mildred Harris Chaplin

THE WITCH

in the Witchery

Perhaps the future may produce seven other pictures featuring the witchery of Mildred Harris, but, lacking the magic touch of LOIS WEBER, it is to be doubted if they can ever equal the famous Super Seven through which this beautiful and talented young actress was made a national star almost overnight. Read the list again—book the pictures you haven't shown. Your audiences will never see any finer combinations of admirable acting and flawless direction.

Current Events

No. 2.

Fire Wrecks Block in California City.—Alameda, Cal.

Sub-Titles.—The telephone and telegraph "trouble" men find plenty of trouble. Falling chimneys endanger the fire fighters.

New York Legislature To Try Socialists.—Albany, N. Y.

Sub-Titles.—The Assembly Judiciary Committee makes ready to hear the charges against the five Socialists unseated by their fellow legislators. Speaker Sweet, who alleges that the platform on which the Socialists were elected is inimical to the best interests of the United States. Majority Leader Simon L. Adler—one of the prime movers in the ousting of the Socialist Assemblymen. Attorney General Charles D. Newton prepares the case which he will present against the Socialists.

A Dog Rescue Mission.—"Hobo muts" saved from the gutters by the Bide-a-wee Home are sent away for adoption.—*New York City.*

Sub-Titles.—A kid and a mut and a bone. The height of puppy dog happiness. One of the rescued—saved from "going to the dogs." Superintendent Parker and some of his pets.

The "Flivver Shimmy!"—Taxis crossing the frozen Hudson introduce new "auto dance."—*Kingston, N. Y.*

The Yellow Peril!—Asiatics arrive in metropolis en route from Cuba to China.—*New York City.*

Sub-Title.—Hong Kong Lee, a Chinese merchant, and his family.

Fashion's Latest in "Kiddies" Togs.—New York City.

Sub-Titles.—Little Miss Sunbonnet Sue. "Jack the Giant Killer" exhibits the newest in pants. Little Miss Patricia Poke Bonnet. "How do you like me when I'm all dressed up?" And some 1920 bathing suit styles for their big sisters.

In the Public Eye.—Major General Clarence R. Edwards "beats his sword into a plowshare" and takes up farming.—*West wood, Mass.*

Sub-Title.—Herbert Hoover—he asserts that the Allies are responsible for Austria's starving condition and that America should not alone assume the responsibility of rescue.

Jap Flag Comes Down!—Standard of Chile replaces that of Mikado when steamer is sold to Latin American republic.—*San Francisco, Cal.*

Sub-Title.—Japanese captain meets his Chilian successor.

Revolutionary Scenes in Germany's Capiatl.—Berlin, Germany.

Sub-Titles.—Mobs led by Radicals pour through the Brandenburg Gate into Unter den Linden. While machine gunners atop the Brandenburg Gate into Under are ready to open fire at first sign of "direct action." But with the proclamation of martial law the streets are practically deserted except for Gustav Noske's Military Police. Gustav Noske—Minister of National Defense and virtually dictator since the establishment of martial law. Machine gunners guard the Reichstag building.

Hold Last Rites Over Old John Barleycorn.—Gay White Way, N. Y.

Sub-Titles.—Died—John Barleycorn—departed this life after many sinful but flourishing years. Please omit flowers. The stroke of midnight! Counted out! Mourners over the bier! (One-half of one per cent.!)

Hearst News

No. 2.

Coolidge Inaugurated As Bay State Governor.—Boston, Mass.

Sub-Titles.—Being sworn in for his second term by Edwin McKnight, President of the Senate. Governor Calvin Coondge and his family. Governor Calvin Coolidge.

An Engineering Marvel.—Section of monster floating drydock is launched from well-greased ways.—*Pensacola, Fla.*

Davy Jones' Locker!—Not the bottom of the sea, but the League Island Navy Yard, where obsolete warships are tied up.—*Philadelphia, Pa.*

Leading Democrats in a National Pow-wow.—Washington, D. C. Champ Clark attending the Capitol conference at which convention plans were discussed. Senator Oscar Underwood of Alabama. Mrs. Peter Oleson, of Cloquet, Minn. William Jennings Bryan.

Germans In Protest Against Food Regulations.—Berlin, Germany.

Sub-Title.—Restaurant proprietors hold angry meeting before Reichstag to urge removal of ration card restrictions.

B-R-R-! Cutting Ice In Sunny California.—Boca, Cal.

Sub-Title.—Mountain lakes in the Sierras furnish a big harvest.

British Troops On Guard In Irish Capital.—Dublin, Ireland.

Sub-Title.—Reinforcements arrive following the attempted assassination of Viscount French, Lord Lieutenant of Ireland.

Gasolene Burns!—Tank cars ablaze threaten destruction of freight terminal.—*Sapulpa, Okla.*

Soviet "Ambassador" In Capital To Testify.—Washington, D. C.

Sub-Titles.—Ludwig C. A. K. Martens, Bolshevik envoy, his secretary, Fanteri Nuorteva, and the latter's wife and son. "Ambassador" Martens, who professes anxiety to appear as a witness before the Senate Foreign Relations Committee. Assemblymen Waldman, Orr and Solomeon, three of the Socialist legislators ruled out of their seats by the New York State Assembly.—New York City.

Yankee Gunners Train In Mexican Border Hills.—Near El Paso, Texas.

"Indoor Sports" Cartoon by "Tad."

THE BIG MONEY 12.

"Under Suspicion"

with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. DOWLAN

"Lasca"

with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in

"A Gun-Fightin' Gentleman"

with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in

"The Pointing Finger"

with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
EDWARD KULL

"The Day She Paid"

with
FRANCELIA BILLINGTON
Adapted from the Story
"Oats for the Woman"
By FANNIE HURST
Directed by
REX INGRAM

"The Triflers"

with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

(*Continued on page* 38)

“not too big for the small town--”

IT would take several whole issues of the Moving Picture Weekly to reproduce here one-tenth of the wonderful testimony that “The Heart of Humanity” has earned. It comes and keeps on coming from **towns of every size,** because it is a picture with an amazingly **universal** appeal—which means it brings the crowds—and crowds bring money. For instance—

> **“I tell you sincerely ‘The Heart of Humanity’ is a whopper, and the great thing about it is—it is not too big for the small town, yet great enough for the big town.”**
>
> **C. W. ANDERSON,**
> **Gem Theatre,**
> **Merrillan, Wis.**

Dorothy Phillips

in Allen Holubar’s Super-Production

“The Heart of Humanity”

‘The Picture that will Live Forever’

Released through **JEWEL** Productions

An additional attraction in this picture is the marvelous acting of
Eric Von Stroheim
Author-Leading Man and Director of that great play, “Blind Husbands”

"The Great Radium Mystery."

Episode 17.

"THE WHEELS OF DEATH."

CAST.

Cleo Rand (The Countess Nada)	Cleo Madison
Gloria Marston	Eileen Sedgwick
Bob Preston	Rob Reeves
The Buzzard	Bob Kortman
John Marston	Jeff Osborne
The Dove	Robert Gray

GLORIA escapes from the Buzzard in the Chinese den by jumping off the high waterfall, and swimming away, while she is pursued by one of the Buzzard's men. He captures her and carries her into the thicket. Gloria pretends to faint and gets away by trapping the henchman in a bear trap which she finds near a tree.

Meanwhile Bob and the Mystery Man have started in pursuit of the Buzzard. Bob discovers the trapped man and handcuffs him to a tree while Gloria escapes.

Bob comes upon Gloria seeking her way out of the wilderness and takes her on the Buzzard's horse which he has captured after wounding the Buzzard in the arm. He takes Gloria towards the hut near the mine. On the way he meets with the banker who has come to find Marston in an effort to secure the number of the master key as the Government is demanding the radium. The Banker relieves Bob and Gloria and takes her to a hut for safety. On leaving the auto in which she is, Gloria sprains her ankle. She's carried in the hut and left in the care of an Indian, the banker meanwhile getting in touch with some detectives, putting them on the trail of the Buzzard.

The Buzzard has by now caught up with the Dove and learns of the banker's intentions to meet Marston that afternoon. The Buzzard conceives of a plan and sends one of his men back to release the man who is captured and handcuffed to the tree, going himself to the mine where he assumes the guise of Marston. Then the Buzzard sends men to Gloria to notify her that her father needs her, and Gloria starts out with the Buzzards men never suspecting their plans.

Gloria finds the Buzzard, disguised as her father, and thinks he's her father, trapped in a boiler room. He tells her he is being held for ransom and unless he can secure the radium to turn over to his captors they will burn him alive. Gloria gives him the radium.

At this point news comes that Bob has been captured by the Buzzard's gang and he's at the mine. At this, the Buzzard decrees that Gloria and Bob will be sent to death in a runaway car. He takes them to the top of the line, places them in a dump cart with only their heads out and sends the car sliding down the incline.

The banker, returning, with his detectives, discovers this and with the Mystery Man, attempts to prevent it, Brownie the dog, adding his help by attempting to tear away the derailer. Their efforts fail and the car is sent dashing over the side of the hill.

"Ain't Nature Wonderful?"

Lyons-Moran Star Comedy.

CAST.

Eddie	Eddie Lyons
Eddie's Wife	Charlotte Merriam
Lee	Lee Moran
Lee's Wife	Betty Peterson
The Bear	By Himself

EDDIE and his wife are spending their two weeks' vacation at Lee's beautiful mansion. Everything is solid comfort and the two boys and their wives are enjoying a rest. But the wives cannot stand the prosperity and they decide to go to a cabin left by Lee's wife's uncle. The place is located in the mountains and is known as Cozy Cottage. The boys fall for the plan and the four start. They travel all day on a local train. Then they ride many miles in a wagon over a dusty road. They end up with a long hike from the road to the cabin. They arrive and find the cabin is a shack now after five years of neglect.

The boys have a hunch all will not go well. They see that the roof leaks and there are holes in the walls, no windows and the doors are falling off their hinges. They attempt to get something to eat but the stove refused to draw and they are forced to carry the smoking affair out into the open. They set the table with cold food. A bear wanders in and drives them into another room in the shack. The bear proceeds to eat all their food and they are now left without anything to satisfy the pangs of hunger.

They go to bed on broken-down cots with no covers. The wind sets in and turns into a young tornado. It blows the rest of the shingles off the house and raises havoc with the four people within. They fight to keep the wind from blowing them out of the place. The rain follows and comes through the roof and holes in the wall, all but drowning the boys and their wives. They are finally completely drenched and exhausted and they sink to the floor with visions of the comfortable chairs and cool drinks they left back at Lee's home.

THE BIG MONEY 12.

(*Continued from page 36*)

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KYNE
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story, "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERRARD

"packs in the punch"

EXHIBITORS' HERALD:

THE reason why exhibitor after exhibitor tells us he is beating all previous serial records with this whirlwind chapter-play is—as the Herald says—"It packs the punch" into episode after episode right through the whole eighteen. And besides, everybody loves a love story, and never did a fascinating heroine give such tugs to the heart strings as does beautiful Eileen Sedgwick in "The Great Radium Mystery"—which is another reason why exhibitors are fattening their bank rolls with this Universal cyclonic serial.

It has Everything that the Best of Serials ever had

"THE GREAT RADIUM MYSTERY"

Played by

Beautiful **Eileen Sedgwick**
Cleo Madison, Bob Reeves and Big Cast

Directed by
Robt. F. Hill

If ever or never you've played a Serial, play this one now!

Made by
Pacific Producing Co.

RELEASED THRU UNIVERSAL

It's an ACTION WESTERN

"The PROSPECTOR'S VENGEANCE"

TWO years! And then she came back—his wife who they said had crossed to the Great Beyond. Her story—and the vengeance he swears against the brute who—

Plot enough for a five-reel feature, all packed into the latest of those speedy, popular Action Westerns.

Featuring

GEORGE FIELD
AND
MILDRED MOORE

2 REELS

"UNIVERSAL ALWAYS DID MAKE THE BEST SHORT STUFF"

CARL LAEMMLE *offers*

MARY MACLAREN

In FRANK R. ADAMS'
GRIPPING HUMAN-INTEREST STORY

"The POINTING FINGER"

Directed by **EDWARD KULL**

UNIVERSAL SPECIAL ATTRACTION

"Entirely pleasing as a story, direction and cast, and affording very satisfactory entertainment" says M. P. NEWS.

"It is one of those true to life pictures that leave a good taste."

CARL LAEMMLE
offers

"THE TRIFLERS"

featuring

EDITH ROBERTS AND FORREST STANLEY

Directed by CHRISTY CABANNE

The Adventures of a Shop-Girl
With a Crépe de Chine Soul

Universal Special
Attraction

Vol. 9 No. 24
Feb. 7
1920

Jewel Stars
This is a Jewel Week

The Museum of Modern Art
LIBRARY
Periodical

Exhibitors Say

"The
Greatest
Alaskan
Drama
ever
Made"

"PAID IN ADVANCE"

Allen Holubar's great picturization of
James Oliver Curwood's famous story

PLAYED BY AN

ALL-STAR CAST

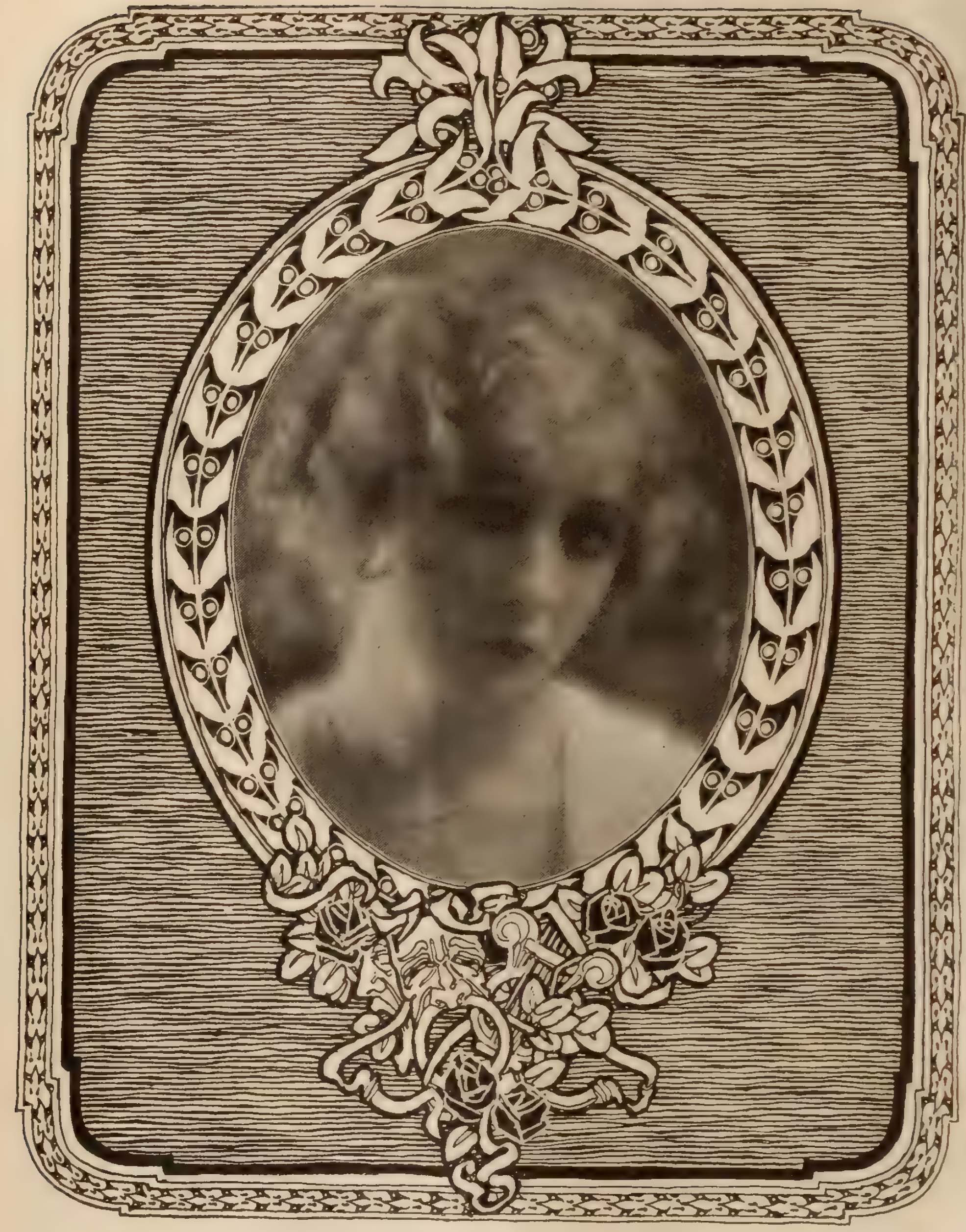
DOROTHY PHILLIPS
PRISCILLA DEAN LON CHANEY
CARMEN PHILLIPS JOSEPH GIRARD
WILLIAM STOWELL

Universal - Jewel

JEWEL STAR

Ormer L. Locklear

ORMER L. LOCKLEAR, "Lock," as he is called by those who are fortunate enough to be on familiar terms with him, is a comet in the motion picture sky. But it would not pay to get too familiar with this modest appearing youth, for his body is hard as nails and his muscles are like steel springs. And a man who exchanges airplanes two miles in the air with the nonchalance of a lightning change artist slipping off a coat, is not one to think much of consequences. This comet, who swept into the motion picture world with the Jewel "The Great Air Robbery" Production, promises to become a fixed star. "Lock" was born in Como (Texas, not Italy), and received his education at the University of Texas. The only stage experience he ever had was driving a trick motorcycle over the Interstate Circuit, which is very "small time." He received the training which enabled him to electrify the entire country in "The Great Air Robbery" in Uncle Sam's training school for men, and that is distinctly "big time." His hobby is stunt flying.



JEWEL PORTRAIT

Mildred Harris Chaplin

WHEN MILDRED HARRIS married Charlie Chaplin she added a chapter to her very short life history that far transcended anything she ever did from the standpoint of human interest. Every one of the hundred million screen friends of the comedian wanted to be on admission terms of acquaintance with the comedian's wife. No matter how much Charlie or Mr. Jewel might say, "Forbidden," these new friends wanted to see Mildred Harris' "Home." There have been other audacious chapters in her life, too, like "The Doctor and the Woman," "The Price of a Good Time," "When a Girl Loves" and "For Husbands Only." But none of this dark screen past seemed to weigh with Charlie, and now that she is what she is what difference whether she was born in Cheyenne or Chicago? What difference whether she went to a private school in Cheyenne or a public school in Paris? Lois Weber gave her the start she needed and all of the dramatic education that the exacting screen demanded. Miss Weber made her what she is today, I hope—that is, they are still friends.

STAR GALLERY

Dorothy Phillips

DOROTHY PHILLIPS is a label that means as much on a photoplay as "sterling" does on silver. Of course, Phillips is not the name you will find in the inside cover of the family bible of this sparkling Jewel star. The real name belonged to a prominent Baltimore family, and Dorothy chose another when she decided to go on the stage. Now she has another of which she is more proud than she is of the others—Mrs. Allen J. Holubar. She is getting more proud of it with each Jewel Production that this superb combination of Beauty and Genius turns out. Two years of stage work, in which she played in "Everywoman," "Mary Jane's Pa," with Henry E. Dixey and a starring tour in "Pilate's Daughter," gave her the experience of acting which has been so helpful to her on the screen. A few of her greatest triumphs are "Hell Morgan's Girl," "The Talk of the Town," "The Heart of Humanity," "The Right to Happiness." Miss Phillips will soon be seen in "Ambition," the latest Allen Holubar-Jewel Production.

JEWEL STAR

Erich von Stroheim

ERICH VON STROHEIM. Ah, that villain! You're right and you're wrong. True, he has been an adventurer. Nature fixed his countenance along lines that easily assume a cast of villainy, and for the last few years he has taken unlimited and very profitable advantage of it. In fact, he enjoys the reputation of being the screen's best bad man. But he was born to gentler things—to war, for instance. His father was a colonel in the Austrian army and his mother a lady-in-waiting at the Imperial palace in Vienna. Count von Stroheim was trained in a military academy and was commissioned a lieutenant in the Imperial Guard. On a trip to Paris the Count saw Sarah Bernhardt act and it changed the entire course of his life. His world had turned to tinsel. He resigned his commission, gave up his title, and came to America. That was ten years ago, and before he finally achieved success on the screen he had been a salesman, a teacher, an interpreter, an automobile mechanic, a boatman on Lake Tahoe, and a vaudeville actor. John Emerson saw him in Los Angeles and presto! Opportunity knocked. "Blind Husbands" was a big step up the ladder of success. He acknowledges an infinite debt of gratitude to Carl Laemmle, whose faith and keenness of insight caused him to invest a fortune with a director who had never directed even a scenic before. Watch for "The Devil's Passkey."

JEWEL

PRODUCTIONS

And their Position in the Trade right NOW

WHEN the JEWEL brand was originated its meaning was instantly evident to every exhibitor in the trade . . i. e. . . Nothing but the finest productions. How JEWEL PRODUCTIONS have won their way to the very top and how JEWELS have made good is known to every one connected or identified with the cinema industry.

With such a record of extraordinary successes as "HOME" . . "FORBIDDEN" . . "BORROWED CLOTHES" . . "WHEN A GIRL LOVES" . . "FOR HUSBANDS ONLY" . . "THE PRICE OF A GOOD TIME" . . "PAID IN ADVANCE" . . "THE RIGHT TO HAPPINESS" . . "THE GREAT AIR ROBBERY" . . MR AND MRS. JOE MARTIN DE LUXE COMEDIES" . . "STAGE WOMEN'S WAR RELIEF SERIES" . . and latest and greatest of all . . that supreme masterpiece . . "BLIND HUSBANDS"—Jewel productions stand unapproached and unchallenged in the entire area of the photodrama.

Appended here in the following pages are advertisements of famous Jewels, unquestioned successes, that mean capacity, prestige and profits to you. ARRANGE TO BOOK AND PLAY THEM ALL. Your nearest Jewel Exchange will lay out your schedule for you.

Jewel Productions are all their name implies--i. e.
The Jewels of the Picture Industry

"BUT THEY COULDN

No. 254 Straight from the Shoulder Talk by Carl Laemmle, President, Universal Film Manufacturing Company

IT'S a strange fact, a most unusual thing, that the **oldest successful company** in the picture business shows more new ideas, more pep, more out-of-the-ordinary novelties than any of the newer, younger concerns.

In most lines of business, the so-called "new blood" usually makes the old timers look like back numbers. But in the picture business, this is reversed, because the Universal is not only the oldest successful company, but **it is the one with the newest ideas.**

For example, we developed a brand new twist to the whole production end of the business when we gave you "Blind Husbands." It was and is a refreshing change from the humdrum affairs known as program pictures. It is naturally making a mint of profit for exhibitors everywhere.

Then there is the Locklear picture, "The Great Air Robbery," now smashing house records in all parts of the country—**the first picture dramatizing the airplane.**

The "Joe Martin" comedies are a totally distinct attraction, opening up entirely new possibilities for producers and exhibitors.

Our great dog picture, "The Eternal Triangle," in which all parts are played by dogs exclusively, has created a furore all over the world.

We were the first to produce a "Screen Magazine"; and this, like most of our other novelties, has been **copied** by other producers.

We made the first picture **at the botom of the sea.**

We made the first great war picture in "The Kaiser, the Beast

T COPY OUR MIND"

of Berlin," and the whole trade knows what a flock of **copyists** we had immediately after we released this great money-maker.

We sent the first great expedition to South Africa in conjunction with the Smithsonian Institution, and two other producers promptly **copied** the idea.

We sent the first company to Europe to make serials, and others liked the idea so well that they grabbed it.

We now have another serial expedition in China, Japan and the Philippines—and we expect it to be **copied** almost any day.

Putting new brains and new ideas into the business ALL THE TIME, keeping away from the hackneyed stuff, planning ahead all the time—**these are the things that keep the public from getting tired of the movies.** The Universal has done more of this creative work than all other companies combined, and it will be easy for us to continue to maintain our lead. Others will try to imitate, but Rudyard Kipling described them when he said:

"They copied us all they could follow,
"But they **couldn't copy our mind,**
"And we left them sweating and stealing
"A year and a half behind!"

AND NOW! we are springing our latest novelty by offering you A WHOLE YEAR'S SUPPLY OF MONEY GETTING SERIALS AT ONE CRACK: Eddie Polo! Elmo Lincoln! Marie Walcamp! Art Acord! Kathleen O'Connor! and Jack Perrin! The greatest serial stars in the business, with a schedule all laid out (after two years of advance work) so that you can book the whole year's supply at once. If you have not seen our 'Full House Five" book, showing the serial chart and describing this new idea, ask your nearest Universal exchange for it right away.

We expect this idea to be copied, but we are planning still more for the near future which will leave all others.

" * * sweating and stealing*
"A year and a half behind!"

Mildred Harris Chaplin

the Flower of the Screen

TWO years and a half ago a picture called "THE PRICE OF A GOOD TIME" gave the exhibitors of America a new star. Gave her to them overnight. Gave them, as this star, a young actress unknown in pictures.

THIS, in itself, would be wonder enough--but the wonder was to continue. Within the next two years, under the tutelage of Lois Weber, Mildred Harris appeared as the star of not less than six more enchantingly artistic productions—in each succeeding one charming the public still more with her intelligence, talent and personality.

NOW, selling pictures is a noisy business and, amid the tumult and the shouting, you may have overlooked some of these pictures—these Harris-Weber Jewels which set a new standard for every other producer to equal. If so, the loss has been yours.

BEFORE you put this magazine down, find a place on your schedule for an early showing of the Harris-Weber Jewel or Jewels that you have let your people miss. They'll see a marvelous actress in pictures conceived and directed by one of the three foremost directors in the world.

UNIVERSAL
Jewel
1600 Broadway, New York

Mildred Harris Chaplin

TO think of Mildred Harris is to think of Lois Weber. The theatre-goer has become so accustomed to this wonderful combination of acting and direction as to let his attendance wait on the second name in your announcement—for the theatregoer has learned what you, the exhibitor, have long known to be true—you may be sure of your star but you can't be sure of your picture unless you have the director who made that star's best pictures. Without much doubt, you have played a number of the seven Harris-Weber Jewels—make a list, then, of those you have missed and show them at your earliest opportunity. It will be as if you were giving your audience a double-bill for the price of a single admission.

Lois Weber

"FOR HUSBANDS ONLY"

"THE PRICE OF A GOOD TIME"

"WHEN A GIRL LOVES"

"BORROWED CLOTHES"

MILDRED
HARRIS
CHAPLIN
in two delightful
LOIS WEBER
UNIVERSAL-
JEWELS

"HOME" AND "FORBIDDEN"

THE STORY OF
EVERY GIRL

THE AWAKENING OF A
SMALL-TOWN WIFE.

For More Reasons Than One—

RARELY will you find two plays with greater claims to attention than this perfect pair of Jewels—"Home" and "Forbidden." Speaking in dollars and cents, each of them is a **proven money-maker.** Wherever they are shown—and that's everywhere—there is the same striking record of packed houses, and—mark this well, not only do they pay you in immediate receipts—they pay you an additional hundred per cent in **pleased patrons.** Both are Lois Weber productions, and, remember, the fans take exceptional interest nowadays in the question, "Who directed the picture?" There's positive magic in Lois Weber's name. Add to this the money-drawing fascination of Mildred Harris' artistry, then be advised that never has her artistry found greater appeal than in the role of a young small-town wife saved from catastrophe in "Forbidden," and as the sweet natured but envious girl who wanted to break into society in "Home." Here are two Harris-Weber Jewels **you really can not afford to miss.**

UNIVERSAL
Jewel
1600 Broadway New York

Carl Laemmle has the honor of presenting

The Stage Women's

Two-Reel Photoplays De

THE presentation of this magnificent assemblage of Stage Celebrities in twelve screen productions stands so far out of the ordinary as to form a distinct and unparalleled feature in motion picture history. It brings within your reach many of the most prominent stars of the speaking stage in plays that by their very novelty and merit cannot fail to appeal to the theatre-going public. A glance through this list of players will convince you that never before have you had such opportunity to gratify your public with the unusual and thereby add to your profits.

The Players

- DAVID BELASCO
- GALLI CURCI
- OTIS SKINNER
- HILDA SPONG
- JULIA ARTHUR
- CYRIL MAUDE
- VIOLET HEMING
- TYRONE POWER
- NANCE O'NEIL
- ROBERT EDESON
- MABEL TALIAFERRO
- JULIA DEAN
- MACLYN ARBUCKLE
- CONSTANCE BINNEY
- HENRY MILLER
- BLANCHE BATES
- FLO ZIEFELD
- WILLIAM COURTENAY
- JANE GREY
- GAIL KANE
- EDMUND BREESE
- ELIZABETH RISDON
- BRUCE McRAE
- HAMILTON REVELLE
- YVETTE GUILBERT
- MONTAGU LOVE
- THOMAS A. WISE
- SHELLEY HULL

AND MANY OTHERS

Half-hour Masterpieces

WAR-RELIEF Series

Luxe. Released through Universal—Jewel

DRAMA, Comedy, Romance—twelve sparkling gems wrought by master hands, selected with expert care and set forth by stars whose names are highlights of the spoken drama. Play everyone of those inimitable little Jewels. They will add to your prestige and add to your profits, too.

THE playwrights and authors who collaborated in writing the stories, scripts and scenarios of this de luxe series are all men and women of national prominence, as a glance at the list will show. Their names, therefore, are not only a guarantee of the super-excellence of their work, but assure the patronage of people in every walk of life.

The Plays

"A STAR OVER NIGHT."
"WINNING HIS WIFE."
"FIGHTING MAD."
"AN HONORABLE CAD."
"THE MITE OF LOVE."
"SHE'S EVERYWHERE."
"THE INNER RING."
"ROMEO'S DAD."
"TOM'S LITTLE STAR."
"THE MADONNA OF THE SLUMS."
"HIS WOMAN."
"THE MAD WOMAN."

Directed by
GEORGE TERWILLIGER.

Supervision EUGENE SPITZ.

The Playwrights

ANN IRISH.
JACK LARRIC
SAMUEL HOPKINS ADAMS.
KATHERINE KAVANAUGH.
HOWARD E. MILLER.
FREDERICK A. KUMMER.
RACHEL CROTHERS.
WALLACE CLIFTON.
CALDER JOHNSTONE.
JESSIE BONSTELLE.
MRS. OTIS SKINNER.
ETHELWYN BREWER DE FOE.

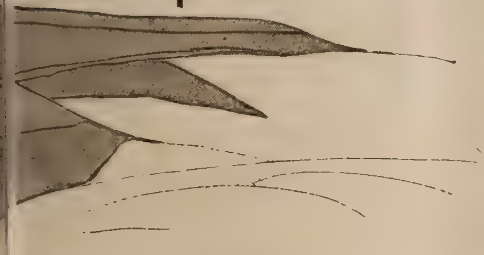
Released thru Universal-Jewel

Carl Laemmle Presents

LOCKLEAR

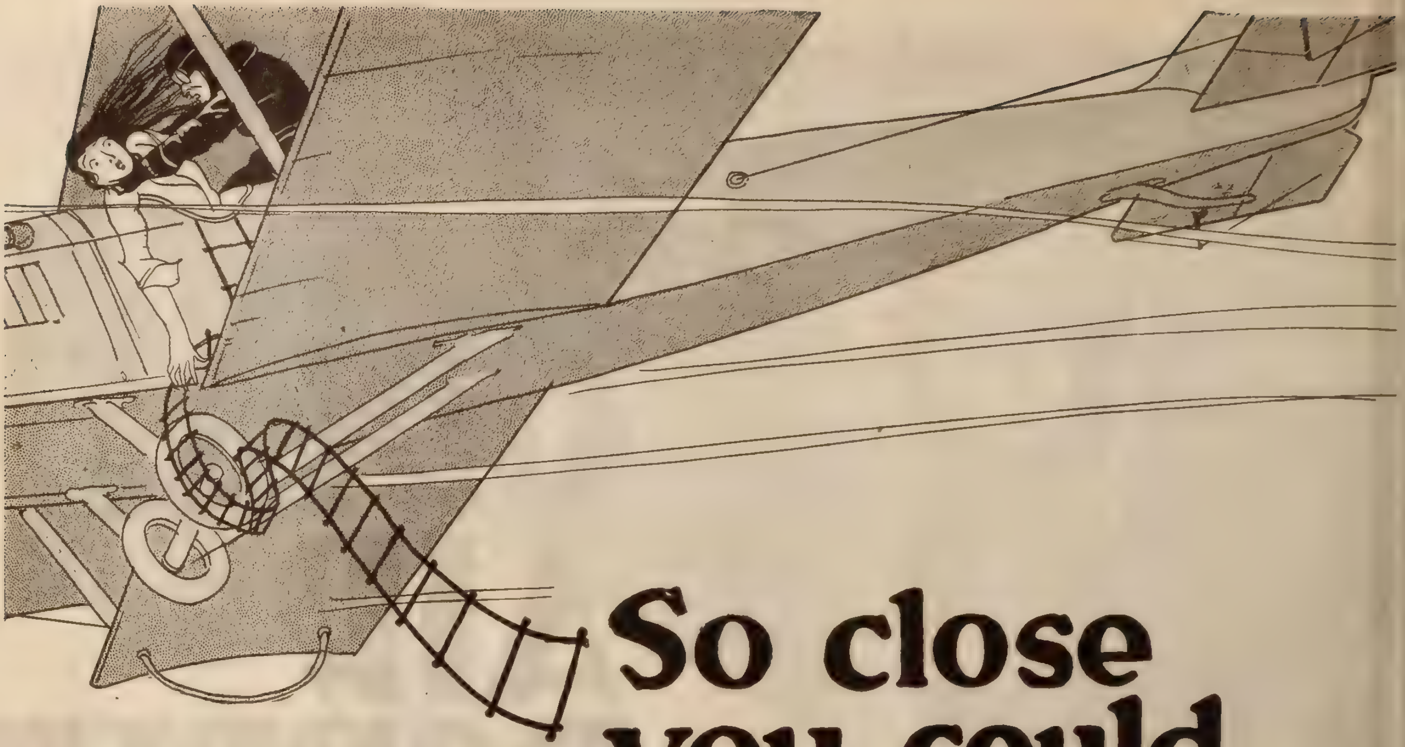
the Dare-Devil of the Skies

Send 'em up in the air!



"SEAT your audience in the clouds! Send 'em all up—orchestra, balcony, gallery! Shoot 'em up a mile high, where, only fifty feet from their staring eyes, they'll see the most amazing feats of dare-deviltry ever performed by mortal man. Give 'em the thrill of their lives. Do it now. They'll never see its like again. It's a foregone conclusion the crowds are going to see it," says the Los Angeles Times. Get your share of the crowds—send 'em up in the air with "The Great Air Robbery."

UNIVERSAL-JEWEL PRODUCTION DE LUXE



So close you could jump on board

SO close you could jump aboard! You so near to daredevil Locklear that you almost touch him as he makes that death-defying swing from plane to plane a mile above the earth and You up there with him—eyes agog as you watch the most astounding drama the mind ever conceived—a picture in which you are lifted from your seat to sweep and dive through the immensity of space with Locklear as he leaps to clutch the frail ladder and climbs, rung by rung, to a girl's rescue!

> "NO matter how many pictures of the upper roadways may be taken in the future 'The Great Air Robbery' is number one—and will remain number one," says Photoplay. "It introduces a genuine new sensation in drama, for its suspends actors and audience, too, in an invisible and intangible element thousands of feet above the earth.
>
> "It is something worth going a long way to see."

Carl Laemmle presents

"The GREAT AIR ROBBERY"

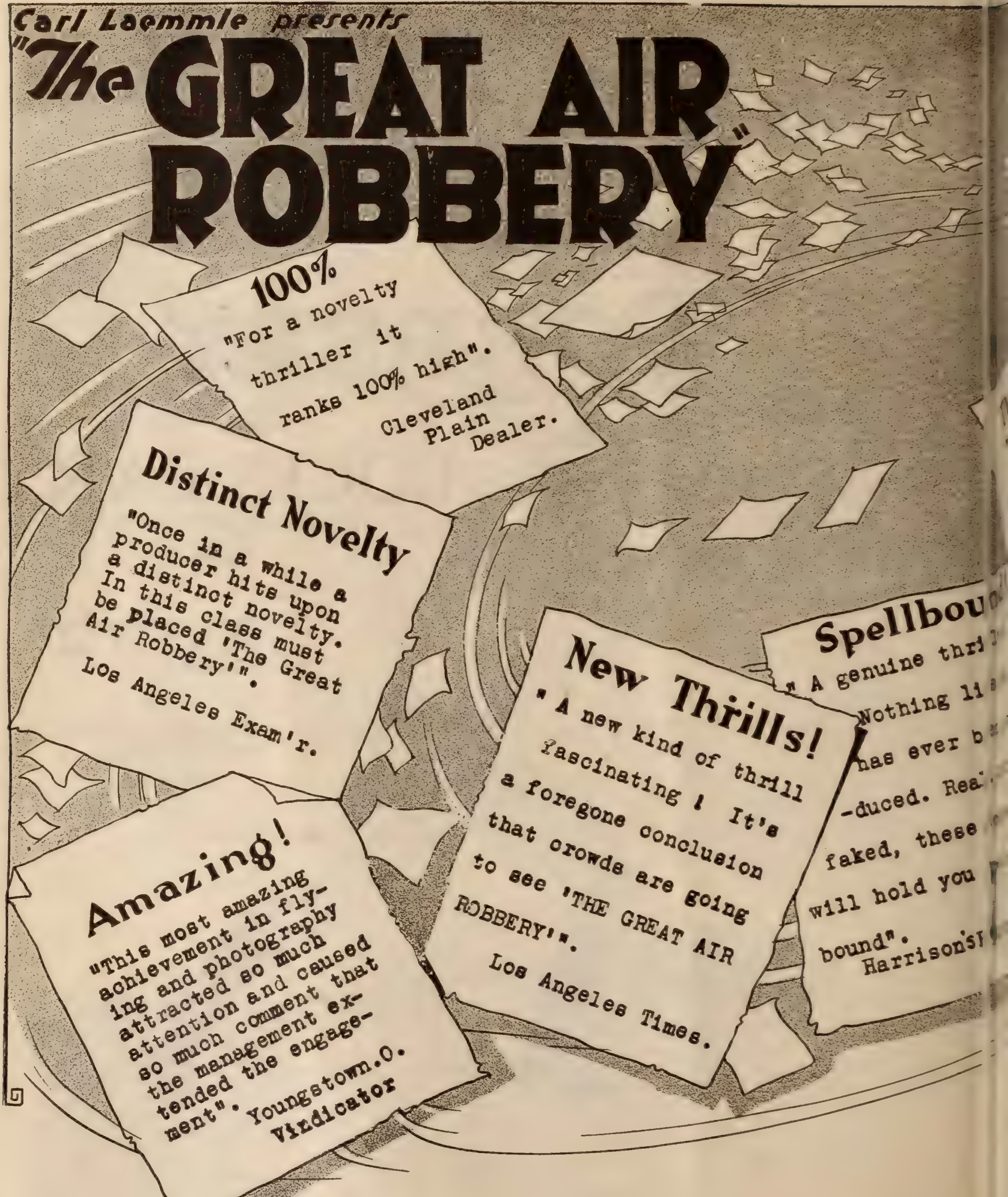
Featuring

LOCKLEAR

THE DARE-DEVIL OF THE SKIES

in the most astounding drama the mind ever conceived

UINVERSAL - JEWEL
PRODUCTION
DE LUXE



Carl Laemmle presents

"The GREAT AIR ROBBERY"

100%

"For a novelty thriller it ranks 100% high".

Cleveland Plain Dealer.

Distinct Novelty

"Once in a while a producer hits upon a distinct novelty. In this class must be placed 'The Great Air Robbery'".

Los Angeles Exam'r.

Amazing!

"This most amazing achievement in flying and photography attracted so much attention and caused so much comment that the management extended the engagement".

Youngstown.O. Vindicator

New Thrills!

" A new kind of thrill fascinating ! It's a foregone conclusion that crowds are going to see 'THE GREAT AIR ROBBERY'".

Los Angeles Times.

Spellbou

" A genuine thri

Nothing li

has ever b

-duced. Rea

faked, these

will hold you

bound".

Harrison's

Absorbing!

"An absorbing story is told as an environment for Locklear's exploits that would be difficult to equal."

Pittsburg Post.

New Sensation!

"It introduces a new genuine sensation in drama, for it suspends actors and audience, too, thousands of feet above the earth."

Photoplay.

Thrills! Chills!

"We bet you'll get more chills up and down your spine to the square minute than you've had in a long time!

Exhibitor's Trade Review.

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The most thrilling DRAMA *of* LOOT *and* LOVE *the mind has ever conceived*

featuring

LOCKLEAR

The DAREDEVIL *of the* SKIES

UNIVERSAL

Jewel Production de Luxe

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*
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Vol. 9 FEBRUARY 7, 1920. No. 2~~4~~5

JEWEL WEEK

THIS is Jewel Week. That means that the Jewel Company is making a concentrated attempt to show exhibitors that there is a Jewel that will fit every house in the land. The Jewel people feel that once an exhibitor has been shown, he is a constant patron of Jewel Productions. Jewel can be doing even more than it is doing to make profit for exhibitors, and the salesmen are not fulfilling their mission if they do not show you, Mr. Exhibitor—Who—Has—Not—Used—Jewels, that it is vastly to your advantage to do so.

That's the reason there is nothing but Jewel advertising in this number of the Moving Picture Weekly. So when the Jewel salesman comes in to see you, don't be too busy to see him. His business is your business. He has a fifty-fifty proposition to put up to you and no other kind of a contract is of any interest to a business man. Let him show you how it is just as much money in your pocket to book Jewels as it is in the pocket of the Jewel Company to have you book them.

But at the same time we are under the necessity of copyrighting the first episode of the Great Lincoln Serial "Elmo the Fearless," starring that superb star of "Elmo the Mighty," Elmo Lincoln. Here it is:

Elmo Lincoln in "Elmo the Fearless"

Story by Henry Arthur Gooden,

Directed by J. P. McGowan.

Produced by the Great Western Producing Company.

Episode 1

"The Wreck of the Santiam."

Copyright 1920 by Universal Film Mfg. Co.

The Stranger	**Elmo Lincoln**
Edith Stilwell	**Louise Lorraine**
Robert Stilwell, her father	**William Chapman**
Paul Horton	**Ray Watson**
Dan Bulger	**Frank Ellis**
Guy Hatherton	**Gordon McGregor**
Checko	**V. L. Barnes**

TWO prospectors in the employ of Robert Stilwell, locate a vein of rich ore in the Big Bear Lumberlands. Stilwell, who is the president and controlling owner of the Big Bear Trading Co., has told his attorney, Paul Horton of the possibility of the "find," but as such a discovery in that part of the country is unlikely, Horton laughs at the idea. However, he wires Guy Hatherton, the Superintendent at the Big Bear Mills, to keep an eye on the prospectors.

The strike is made and Guy attempts to bribe the prospectors to keep the news from Stilwell. Honest and loyal, they refuse, and during the argument, Guy and a fellow employe shoot one of the miners. His companion escapes with a photograph of the location of the vein taken just as the shot was fired. Realizing that the photograph also shows the murder, Guy decides that the plate must be secured. He sends Dan in pursuit, and wires Horton about the discovery of the vein.

The miner's car goes over a cliff. He is killed and the car destroyed by fire. Just before the accident, the miner realizes that capture is inevitable and throws the plate away. It is picked up by a mysterious horseman, masked in black, who takes it to Stilwell's home and leaves it on the library table. Unable to find the plate, Dan decides that it was destroyed in the fire. He hurries into town and tells the story to Paul Horton, who with two business associates, go at once to Stilwell's home to see what they can find out.

Stilwell, unaware that his attorney is crooked, talks freely about the new mine, the news of which has come to him in a telegram the miner had managed to send him. While they are discussing the loss of the plate, Edith, Stilwell's daughter, discovers that the print is in her father's hands. Horton had been sitting at the table and had done some figuring on what he thought was a scrap of paper lying there, not realizing that it was the print, lying face down. Passing it to Stilwell, he had just declared that he and his friends had taken Stilwell's word about the mine and that if the plate did not turn up it would mean the loss of a million dollars. It is at this moment that the plate is discovered on the table. Mystified as to how it got there, Stilwell tells Horton that he will leave for Big Bear in the morning to investigate the situation. Horton, chagrined to find that the plate has actually reached the man he plans to rob, sends word to Dan to get hold of the plate and prevent Stilwell from reaching Big Bear.

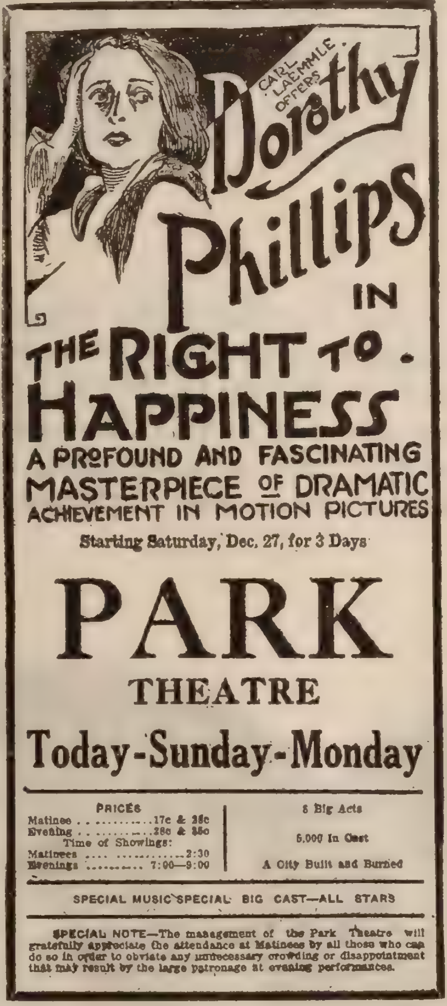
During all this, Elmo, a stranger from no one knows where, has arrived at the Barbary Coast and puts up at the boarding house of Checko the Crimp. He is shanghaied on board the steamer Santiam as a deck hand, and so meets Stilwell and his daughter.

Dan incites a mutiny, in the hopes of making a change to get hold of the plate which he has seen Stilwell place in the ship's safe. The steamer catches fire and is blown up.

Tom Rigler Told Them Like This

WHEN Tom Rigler, owner and manager of the Park Theatre of Hannibal, Mo., played Dorothy Phillips in "The Heart of Humanity" he knew that he had had the world's best production to date. He was sure of it because it had returned him more money in actual count that he had ever taken in on any other picture, and he had not advertised it so widely, either. But his patrons all "come from Missouri" just like he does. And like him, again, when they are sold, they are sold **good.** The town of Hannibal was still talking about "The Heart of Humanity" when "The Right to Happiness" came out. Mr. Rigler lost no time in making a date for this second Dorothy Phillips triumph. He saw it in the exchange so that he could tell his patrons all about it. Read the "open letter" in the last column on this page and see what he told them. This is pretty strong talk from one "show me" to a lot of the same tribe, and not even Mr. Rigler would dare use it unless he was pretty sure of his ground.

But Mr. Rigler was sure of his ground. Any exhibitor is sure of his ground when he talks about Dorothy Phillips that way, and when he refers either to "The Right to Happiness" or "The Heart of Humanity" in the language that Mr. Rigler used. Incidentally Mr. Rigler proved to his own satisfaction that it is always best to go the limit when you have a sure thing. The point, of all this is, when you book a big picture like "The Right to Happiness" or "The Heart of Humanity," don't sit in the office and count your money before you open the engagement. Open your pocketbook first and buy some regular advertising space and then tell your patrons what you have to say as though you meant it. Then you can hire some one to count up for you.



CARL LAEMMLE OFFERS

Dorothy Phillips

IN

THE RIGHT TO HAPPINESS

A PROFOUND AND FASCINATING MASTERPIECE OF DRAMATIC ACHIEVEMENT IN MOTION PICTURES

Starting Saturday, Dec. 27, for 3 Days

PARK

THEATRE

Today-Sunday-Monday

PRICES
Matinee ....17c & 28c
Evening ....28c & 35c
Time of Showings:
Matinees 2:30
Evenings .... 7:00—9:00

8 Big Acts
5,000 In Cast
A City Built and Burned

SPECIAL MUSIC SPECIAL BIG CAST—ALL STARS

SPECIAL NOTE—The management of the Park Theatre will gratefully appreciate the attendance at Matinees by all those who can do so in order to obviate any unnecessary crowding or disappointment that may result by the large patronage at evening performances.

Two-column advertisement of the Park Theatre of Hannibal, Mo., in the Courier Post.

An Open Letter To The Public

Hannibal, Mo., Dec. 27, 19.

It is with a feeling of selfish pride that I avail myself of this opportunity in announcing to playgoers of Hannibal and to patrons as well, that I have procured tthe most colossal and spectacular screen masterpiece of all times. "The Right to Happiness" for a special but limited engagement of three days only at the Park Theatre starting Saturday, Dec. 27.

Without any attempts at extravagance of adjectives, it also affords me genuine pleasure to aver that "The Right to Happiness" surpasses any production that I have ever brought to Hannibal, not even excepting such other classics as "The Heart of Humanity" or the "Birth of a Nation."

In my humble opinion I consider the acting of Dorothy Phillips in "The Right to Happiness" as the last word in histrionic achievement. I doubt too, if her dynamic realistic portrayal will ever be equalled. She stands alone, supreme, indeed the most immortal and divine artist the world has come to know.

It is also my sincere conviction that great as was her work in the "Heart of Humanity" still more marvelous does she radiate in "The Right to Happiness."

With supreme confidence I can assure the public in advance that after seeing this tremendous human drama their opinion will be in accord with the millions in other cities who paid as much as $2 to see it.

In appreciation of your past patronage and with the positive satisfaction that "The Right to Happiness" will more than please, I have the honor to remain,

Yours truly,
TOM RIGLER.

CHARLOTTE COMMENTS ON "RIGHT TO HAPPINESS."

Mrs. J. P. Caldwell, dramatic and opera critic, muscian, editor and a woman of state-wide social prominence: "It teaches a lesson that, once learned by all the people, will make all the people happy. Its scenes are impressive and inspiring in their sweetness, or heart-rending in their bitterness. Miss Phillips is a great actress, I believe greater than Nazimova, and it is truly remarkable that she should play the two roles so very well. But, I like her best as Sonia, 'the little comrade'."

J. C. Patton, Industrial editor of The Charlotte Observer and authority on textile conditions: "'The Right to Happiness' is, in my opinion, the strongest problem play produced in years. It demonstrates, with splendid dramatic effect, the folly of radical methods of foreign initiative in this country, and it also emphasizes the unwisdom of capitalistic indifference toward the human needs and general welfare of employes. The picture makes a strong appeal for Americanism and American ideas, and it stresses the importance of co-operation and brotherly sympathty between employer and employed. It is a wonderful picture and one that should do much good."

Carl Laemmle presents

Von Stroheim's WONDER PLAY

The UNIVERSAL JEWEL

PRODUCTION DE LUXE

"BLIND

Three in One

"It isn't often," says Pictureplay Magazine, "that so fine a director as Eric von Stroheim has proved himself to be in 'BLIND HUSBANDS,' gets hold of as good an author as E. V. Stroheim, or is so fortunate as to have in his company as sympathetic an actor as this same Von Stroheim."

HUSBANDS"

"It is a perfect photoplay," says the Toronto World," containing a love story as appealing as it is romantic. Thrilling to the extreme, it is a scenic marvel as wondrous as the most inspiring travel picture, with settings of a quality quite unusual in motion pictures."

Photoplay Perfection

Drama!

YOU, the exhibitor, know better than any one else the effectiveness of word-of-mouth advertising — the kind that your patrons give when they see a picture they can't help talking about— the kind that makes them say to their friends — "You must see it." "Those who see 'Blind Husbands' will exploit it by word of mouth advertising," says the Motion Picture News in urging the exhibitor to go the limit on this offering, "it is a big picture and you can exploit it far in advance." Have YOU booked this wonder play? Have YOU realized its money possibilities?

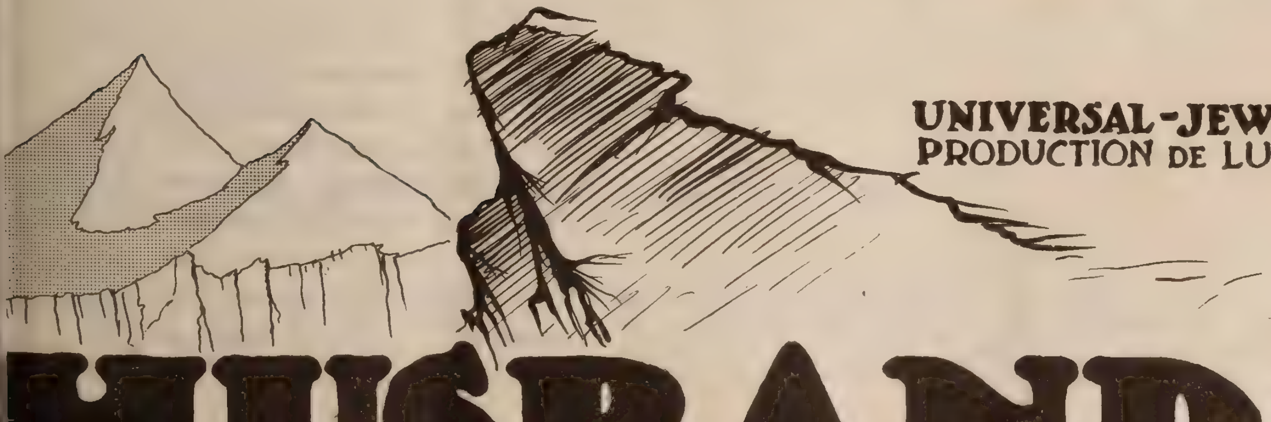
Carl Laemmle presents

Von Stroheim's Wonder Play

"BLIND

By Word of Mouth---

"HERE is an immensely dramatic climax — when on the mountain top the husband discovers the other's treachery," says the Morning Telegraph, while the New York Tribune adds, "One of the most dramatic scenes of the picture is staged on top of a mountain crag where the girl's husband and the would-be lover struggle to the death." "We never remember to have seen this combination of snow and passion on stage or screen before," says the Minneapolis Journal.



UNIVERSAL-JEWEL
PRODUCTION DE LUXE

HUSBANDS"

The reason--

THE reason why few, if any, screen productions have earned such unanimous endorsement from critics, exhibitors and public, or have drawn such abnormal crowds as are today seeing "Blind Husbands", is because never before has a picture risen so far above the rest, or left the hackneyed, beaten path so far behind as does this crowd-compelling masterpiece of Von Stroheim's, which Variety describes as so "exceptional" as to "mark a new epoch" in productions.

"IN genius of presentment," says the Chicago Herald, " 'Blind Husbands' rises so far above the ordinary offering as the Tyrolean Alps, in which the story is told, rise above the lowly sand dune," and the same critic adds, "Never even in Augustus Thomas' palmiest days of 'punch drama' have I ever seen the equal of this Von Stroheim production."

HERE, then, is a picture—a super-picture that comes only once in an industry's history—an offering of proven worth and box-office power—one that will repay you a hundred fold every penny you spend on it. See it today at your Universal Exchange.

The result--

WHEN you find one of those exceptional productions whose success "gets into the air" overnight, word goes round with astonishing swiftness—by a sort of mental telepathy, with the result that exhibitors hasten to book and the public crowds in to see—which is one reason why "Blind Husbands" set a new speed record in bookings, both for the biggest cities—like New York's huge Capitol theatre, which says, "What a triumph this picture is," and the smaller towns, too. For instance—" 'Blind Husbands' is wonderful," says Manager Elliott, Star Theatre, Vandergrift, Pa. "It's unique." Have YOU booked "Blind Husbands"?

CARL LAEMMLE
presents

VON STROHEIM'S WONDER PLAY

"BLIND HUSBANDS"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

SONIA
The Girl who had
Nothing

"It is
Mine"

"The Right Happ

WHEN

you find a picture appealing both to the girl in the factory and the girl in the limousine you say it has universal appeal — which is one reason exhibitors give us for booking "The Right to Happiness" twice

Dorothy

in the most
dual role

DIRECTED BY

Universal - Jewel

The Greatest Love

to
iness"

VIVIAN
The Girl who had
Everything

"It is
Mine"

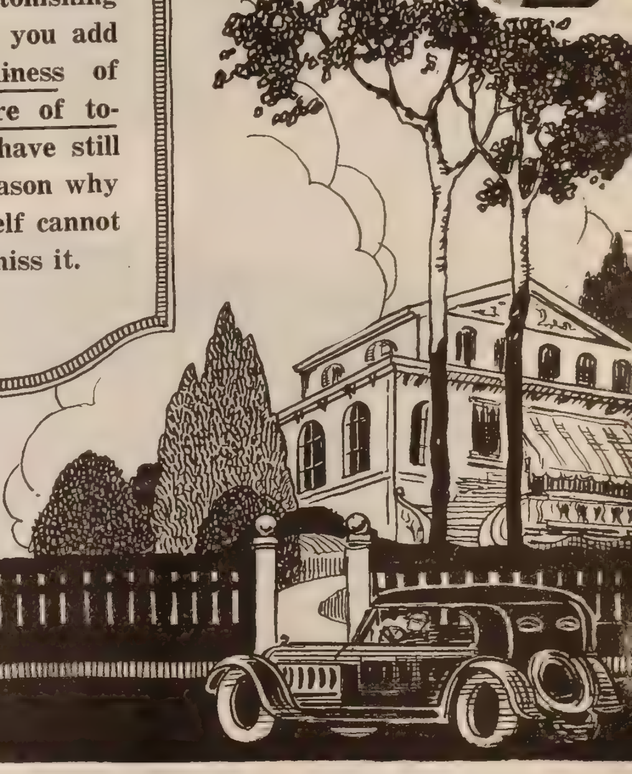
AND

when to the wonderful draft of Dorothy Phillips in this astonishing dual role you add the timeliness of this picture of today, you have still another reason why you yourself cannot afford to miss it.

Phillips

marvelous
ever screened

ALLEN HOLUBAR
Super-production



Story Ever Told

The Scenes tha

America's
Foremost
Emotional
Actress

Russia — her country.

Sonia — the flame thrown across the sea.

The Red mob!

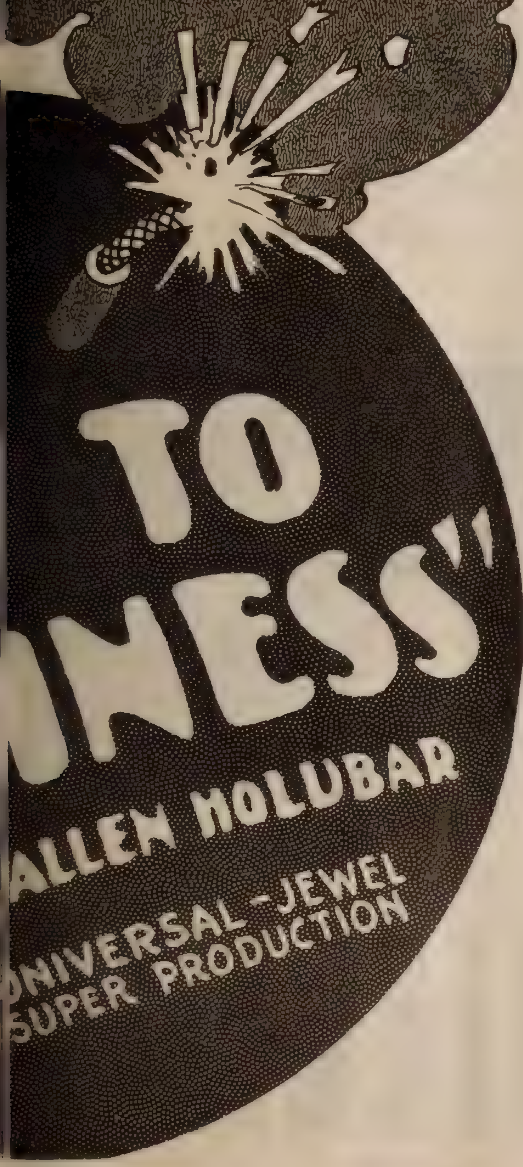
"THE
RIGH
HAP

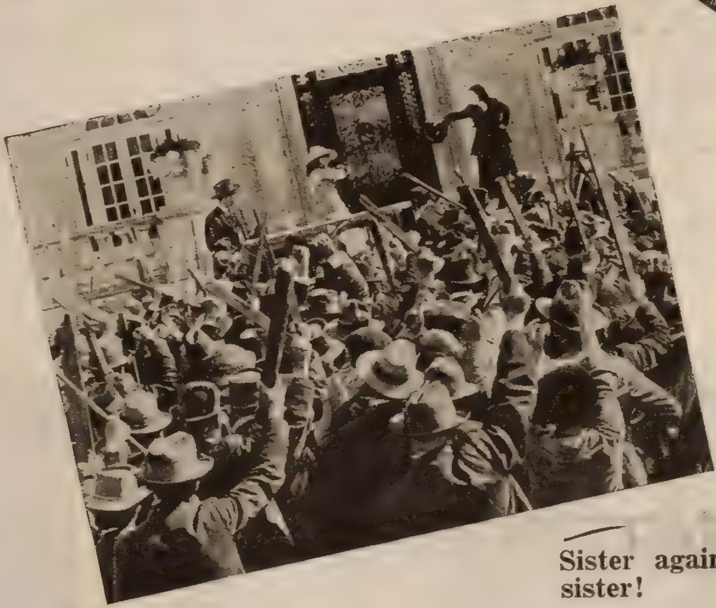
Directed

Pull the Crowds

DOROTHY PHILLIPS

In the Greatest Love Story Ever Told





Sister against sister!

"This is America — not Russia. Get out!"

The BIGGEST *Picture*

Population 584

"It sure is some picture! It went right over the top. There were cars lined up on both sides of the street for blocks; people had come as high as thirty miles to see this picture, and everyone who saw it was a booster for the second night. I have received more favorable comment on 'The Right to Happiness' than on any other picture I have shown. The net profits were more than gratifying. It's fun, not work, to put over a picture of this kind."

W. F. PRICE,
Baldwin, Wis.

And they thought they were happy!

Population 5,048

"I consider and number 'The Right to Happiness' as one of the few and great successful pictures of the year. All former attendance records at my theatre were knocked groggy when I counted up the two nights' receipts. Of all the plays we have had in the past year this can be placed right in the foreground. It's a winner all the way and worthy of a repeat engagement."

JOHN WIEGLE,
Labor Temple Theatre,
Staunton, Ill.

Love waited at her elbow but she saw him not

DOROTHY PHILLIPS

UNIVERSAL-JEWEL SUPER-PRODUCTION

for the SMALL Town

Population 21,308 Population 552

"The overflowing attendance during the three-day showing here of 'The Right to Happiness' plainly convinced me that you have one of the surest winners and most popular successes that ever played in our town. I recommend it to every exhibitor, small town or large.

"A bit of push and pep behind it is all that is required to fill any house to capacity."

THOMAS A. RIGLER,
Park Theatre,
Hannibal, Mo.

"I can truthfully say I showed my patrons as great a production as has ever been thrown on the screen when I gave them 'The Right to Happiness.' The comments were 100 per cent, and the picture broke all house records. Dorothy Phillips in the dual role is simply wonderful. Here is a production which every exhibitor should be proud to show to his patrons, and put over in the right way it will make him the clean-up of his life."

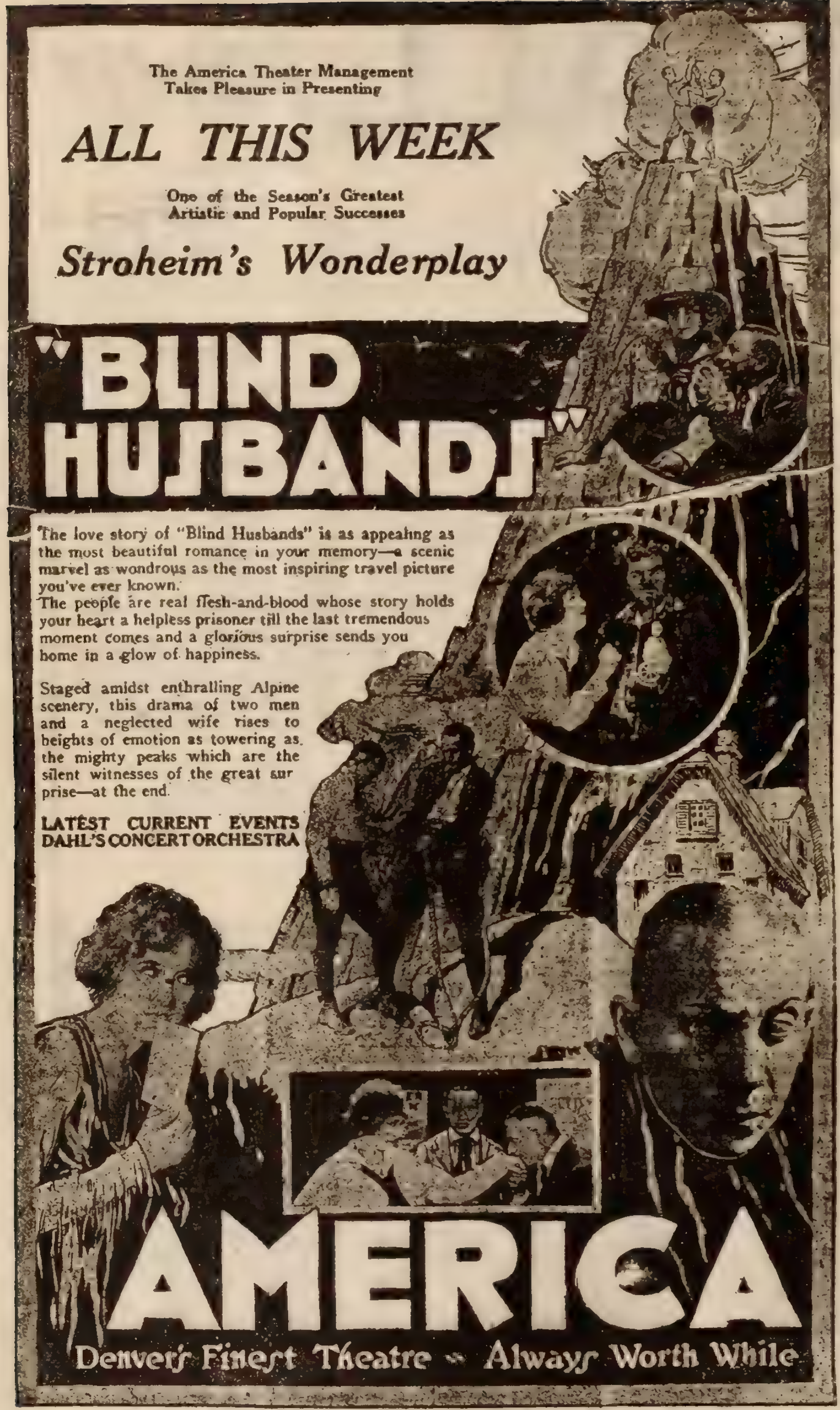
T. NELSON,
Amuzu Theatre, Grand Meadow, Minn.

The garden of Love whose key is unselfishness

"I say happiness comes only through work!"

he RIGHT TO HAPPINESS"

DIRECTED BY ALLEN HOLUBAR



The America Theater Management
Takes Pleasure in Presenting

ALL THIS WEEK

One of the Season's Greatest
Artistic and Popular Successes

Stroheim's Wonderplay

"BLIND HUSBANDS"

The love story of "Blind Husbands" is as appealing as the most beautiful romance in your memory—a scenic marvel as wondrous as the most inspiring travel picture you've ever known.
The people are real flesh-and-blood whose story holds your heart a helpless prisoner till the last tremendous moment comes and a glorious surprise sends you home in a glow of happiness.

Staged amidst enthralling Alpine scenery, this drama of two men and a neglected wife rises to heights of emotion as towering as the mighty peaks which are the silent witnesses of the great surprise—at the end.

LATEST CURRENT EVENTS
DAHL'S CONCERT ORCHESTRA

AMERICA

Denver's Finest Theatre — Always Worth While

"BLIND HUSBANDS" ALSO TO BE SHOWN AT FOLLOWING THEATERS

Liberty, Colorado Springs, Colo	Jan. 18, 19, 20, 21
Rialto, Pueblo, Colo	Jan. 25, 26, 27, 28
Lyric, Fort Collins, Colo	Feb. 2, 3
Curran, Boulder, Colo	Jan. 19, 20
Coover, Fort Morgan, Colo	Jan. 19, 20
Sterling, Greeley, Colo	Jan. 26, 27
Princess, Aguilar, Colo	Feb. 1, 2
West, Trinidad, Colo	Feb. 20, 21
Belmont, Granada, Colo	Jan. 16, 17
Princess, Cheyenne, Wyo	Feb. 14, 15
America, Laramie, Wyo	Feb. 7, 8, 9
Garden, Lusk, Wyo	Jan. 7
Coronado, Las Vegas, New Mexico	March 10, 11
Ideal, Albuquerque, New Mexico	Feb. 8, 9, 10
Empress, Gallup, New Mexico	Mar. 10, 11, 12
Rex, Raton, New Mexico	Feb. 23, 24
Opera House, Koehler, New Mexico	Feb. 25
Opera House, Van Huten, New Mexico	Feb. 26
Opera House, Brilliant, New Mexico	Feb. 27
Opera House, Gardener, New Mexico	Feb. 28
Opera House, Sugarite, New Mexico	Feb. 29
Princess, Spearfish, So. Dakota	Jan. 17, 18
Auditorium, Rapid City, So. Dakota	Jan. 12
Caylor, Ardmore, So. Dakota	Jan. 5, 6
Isis, Edgemont, So. Dakota	Feb. 12
Ford, Lead, So. Dakota	Feb. 24, 25
Empress, Gordon, Nebraska	Jan. 25, 26
Pace, Chadron, Nebraska	Jan. 29, 30
Opera House, Hay Springs, Neb	Jan 26, 27
Conway, Sutherland, Nebraska	Jan. 16, 17
Emerson, Brush, Colo	April 19, 20

HERE'S A STUNT

One reason the Superba Theatre of Los Angeles is always crowded is because it runs Universal and Jewel Pictures; the other reason is because the management is alive and lets the good people of Los Angeles know what they are running and tells them in various ways that they ought to see these superb pictures. Here is one of the stunts that they used on "Blind Husbands." It was run under a seven column spread head in the Los Angeles Record, and tells its own story.

"Look! Confessions of a 'Blind Husband' Who Awoke! Prize Contest"

BY CYNTHIA GREY.

A "BLIND" husband has confessed! To-day The Record is printing his letter herewith as the first in the general discussion, just opened, on "blind" husbands.

Big prizes will be given for the best answers in this contest.

The time to write your answer is NOW.

Competent judges, outside The Record staff, will decide the winning replies.

A film called "Blind Husbands" is being shown this week at the Superba Theatre. It presents the triangle caused by the faults of the unseeing spouse.

By special arrangement with the theatre, a number of prizes will be given in this contest.

Women readers of this column, have you a "blind" husband?

Is your better half good in many ways, but intolerably indifferent?

Has he forgotten the little attentions he used to shower on you when you were first married?

Does he think that, if you have the children with you and enough to eat, you ought to be satisfied?

Write your experience, or what you know about "blind" husbands.

The object of this discussion is to remedy a condition existing in hundreds of homes.

See list of prizes for best answers. Hurry!

BLIND HUSBAND PRIZES.

First prize, $25 cash.
Second prize, $10 cash.
Third prize, $5 cash.
Fourth prize, annual pass to Superba.
Fifth prize, annual pass to Superba.

A ticket to the next attraction at the Superba to every person whose letter is in the contest mail bag.

That means a ticket for everyone who writes a letter on the subject and whose letter is received by the Cynthia Grey department.

Write NOW!

Half-page advertisement in all the Denver papers showing the Denver bookings.

MRS. JOE MARTIN
in

"Over the Transom."

Directed by
FRED C. FISHBACK
(Copyright, 1920 Jewel Productions)

CAST.

The Hotel Clerk	Jimmie Adams
The Girl	Esther Wood
The Count	Patrick Herman
The Bell Boy	Mrs. Joe Martin

JIMMIE, the hotel clerk was original in the manner of his morning ablutions. His bed was built over a well into which he dumped himself when he felt that it was going to be hard to wake up. But after he was well awake he thought of nothing much but the hotel milkmaid, Esther. So engrossed was he with this fair one that the intrusion of Count Zeeplotinxophsky was regarded as a personal affront and a decided danger to his peace of mind. Esther's equanimity was also somewhat ruffled. She fell in love with the Count's moustache and decided to elope with him. But before he went the Count wanted to be sure of a dowry. The only one in sight, or rather in prospect was in the hotel safe. The clerk, the bellboy and the hotel detective were in the way. The latter was inside the safe holding the receipts in his hands. But he was asleep and even the explosion which wrenched off the safe door did not wake him up.

Having secured the booty, and the girl, the Count ran around the block in his racing car and took a room in the same hotel. But the bell boy and the clerk shadowed him and at last drove him out. Jimmie followed him and the bellboy brought up reinforcements in the shape of the female fire department. The Chiefess discovered that the Count was her ex-husband, and all the comedy dropped out of his existance.

"Over the Ocean Wave."

with
CHARLIE FROM THE ORIENT.
(Copyright 1920 Century Comedy Co.)

CAST.

The Captain	Charles Inslee
The Owner	Harry Luderman
Deck Swabber	Charlie from the Orient
The Heiress	Bartine Burkett
The Stowaway	Harry Swett

CAPTAIN Robb Schipps was the original shanghai kid. He never unfurled a sail with a regular crew if he could shanghai one. His schooner had put into Bar Harbor before it closed up to re-stock the captain's supply. But before the captain was up, most of the crew had taken shore leave. Charlie the Chinese cook and chief swabber was preparing to follow suit when the Captain appeared and he suddenly changed his mind.

Just then Issy Smooth hurried on board. Issy was owner of the boat but he made the Captain a partner in all of his nefarious ventures as a means of protection. He had a plan to kidnap an heiress and offered to make the Captain a part owner in the reward if he would put to sea as soon as the heiress came on board. So Charlie was sent out to commandeer a crew. Charlie saw the requisite crew following the heiress on the boat, and threw the schooner into high.

Everything was just lovely until the Captain saw the heiress. Then there was nothing but trouble. Smooth locked her up. Charlie got the key and locked the girl into another room while the two fought. Then the two searched the ship and as a last resort Charlie blew up the ship with a keg of dynamite, after he had taken the girl with him in a small boat.

"Non-Skid Love."

Lyons-Moran Star Comedy.

Eddie	Eddie Lyons
Lee	Lee Moran
Mildred	Mildred Moore

EDDIE was one per cent human being; the other ninety-nine per cent was love. However, his chum Lee who was a lawyer by profession and a cynic by birth, swore by single blessedness. But Eddie was obdurant and none of Lee's threats and warnings had any effect upon him. He desired to marry his goddess, whether or no. So Lee appointed himself, Eddie's manager and proceeded to do the thing legally.

Now Mildred had a sister in law school and just about the time that the boys went to see Mildred's father, Henrietta, the sister returned home a full fledged attorney. Everything was being done according to law, and both attorneys decided that kissing was unsanitary. Why they even had a written receipt for the ring! However, even lawyers are human, and Henrietta was so very pretty, that Dan Cupid took matters into his own hands, and well—Lee and Henrietta discovered that they were soul mates and there was a double wedding.

JEWELS

Allen Holubar's Great Production

"The Heart of Humanity"

with
DOROTHY PHILLIPS
Assisted by William Stowell, Robert Anderson and Erich Von Stroheim.
The picture that will live forever.

MILDRED HARRIS
in

"HOME"

Written and directed by
LOIS WEBER

DOROTHY PHILLIPS
in Allen Holubar's production

"The Right to Happiness"

with
WILLIAM STOWELL
and ROBERT ANDERSON

MILDRED HARRIS
in

"Forbidden"

By E. V. DURLING
Produced by
LOIS WEBER

DOROTHY PHILLIPS
In
James Oliver Curwood's Alaskan story

"Paid in Advance"

Produced by
ALLEN HOLUBAR
with a cast which includes
WILLIAM STOWELL, PRISCILLA DEAN, LON CHANEY, JOSEPH GIRARD, FRANK BROWNLEE and WILLIAM BURRESS

Erich Von Stroheim's production

"Blind Husbands"

with
FRANCELIA BILLINGTON
A picture that opened the eyes of the picture world

Jewel's Epic of the Air

"The Great Air Robbery"

with the great
LOCKLEAR, FRANCELIA BILLINGTON and RAY RIPLEY
Directed by
JACQUES JACCARD

DOROTHY PHILLIPS
in Allen Holubar's superb production

"Ambition"

By OLGA SCHOLL
with
ROBERT ANDERSON

TSURU AOKI
in

"The Breath of the Gods"

By SYDNEY McCALL
with
J. BARNEY SHERRY, STANHOPE WHEATCROFT and ARTHUR CAREW
Directed by
ROLLIN STURGEON

"Kaintuck's Ward."

........Two-Reel Western Drama........

CAST.

Kaintuck	Robert Burns
"Broadway" Hammersley	Charles Dorian
Wolf Hall	Dick La Reno
Patience	Peggy O'Dare
Mexican Woman	Natalie Warfield

KAINTUCK was known to the frequenters of the saloon as a square handed gambler who had never been known to turn a crooked card. Wolf Hall, the saloon-keeper was just his opposite. "Broadway" Hammersley who had struck a rich vein of ore on his claim, came to town—to meet his girl who was coming from the East to marry him, and to hit the high spots. The girl—Patience Crocker—was delayed on her journey, so Broadway hit the high spots first. He gambled away all the gold he had brought down with him and then had to go back and dig out some more. Before he left for the hills he asked Kaintuck to give an eye to Patience when she arrived and to tell her to wait patiently for his return. Kaintuck promised, and when Patience arrived, he did everything for her comfort—giving her his own cabin and telling her that the cabin belonged to Hammersley. So Patience took the cabin and waited. Broadway was away a long time and Kaintuck was very attentive—incidentally he was very much in love, but he wouldn't have told the girl for worlds. Then the busy-bodies began to wag their tongues and through her Mexican help Patience heard that they were saying that she must be Kaintuck's mistress. Patience was furious and left the cabin straightway. She used the remaining money she had to start a little restaurant and so keep herself till Broadway should return. The restaurant boomed and Patience made money. Her most enthusiastic client was Kaintuck, but she wouldn't speak to him because she had now found out that he was a gambler and that he had won all Broadway's money from him. At last she gave Kaintuck a lecture and told him that his gambling—square or not—was the cause of misery to many families. Kaintuck thereupon made a new rule for his layout—no man with a wife and family was allowed to play.

Wolf Hall had no such scruples, and in addition he played "fresh" with Patience. So Kaintuck thrashed him and the busy-bodies started their tongues again. At last Hammersley returned with a new supply of gold but Wolf Hall took him on. Wolf won all Hammersley's gold and his claim as well, but Kaintuck discovered that Wolf was using marked cards so he gave Hammersley back his money and his claim and he thrashed Wolf again. Patience saw all this through the window, so when Hammersley went to her with a boasting story of how he had gambled and lost and then won everything back again, she concluded that she wasn't going to marry a gambler and liar combined and instead she married the gambler who told the truth and played square—Kaintuck. And Kaintuck gave up the gambling joint—they sold the restaurant and went out to find happiness and perhaps gold under the open sky.

Hearst News.

No. 3

Rescue Thousands of Elk from Starvation.—Yellowstone National Park.

Federal Constitution Aids Fight On the Radicals.—Washington, D. C.

In the Public Eye.—Admiral Sims and members of the Senate Committee before whom he made sensational charges against the Navy Department. —*Washington, D. C.*

Steamer Ashore!—U. S. S. Lakeville runs aground.—*Fire Island, N. Y.*

British Honor Memory of Atlantic Air Hero.—Manchester, England.

On the Gridiron.—Football is an all-year-'round diversion in California. —*Long Beach, Cal.*

Germany's ex-Dictator.—The once mighty General von Ludendorff as he appears to-day.—*Berlin, Germany.*

America's Sea Eagles in Aerial Manoeuvres.—Pensacola, Fla.

Sub-Titles.—Naval planes in machine gun practice pepper imaginary submarines. Fast sea sleds decide they're pretty slow when they clash with air boats. Cutting down the handicap of the sled—viewed from the seaplane.

"Indoor Sports" Cartoon by "Tad."

New Screen Magazine.

No. 52.

MR. Solomon W. Hardesty, age seventy-seven, who lost one eye in the Civil War and became totally blind five years later has become an expert poultryman, as the people of San Gabrial, Cal., will testify. We are then allowed a few merry little glimpes of how Japanese motion picture actors "pull off" their big fight scenes. Next we see the evolution of the skull from the time, when the Osteolepis, a primitive fish had its being, eighteen million years ago, all the way down to the present thought tank of man, capable of thinking up new ways to beat the H. C. of L. Our chemist this week experiments in what scientists call "suspended animation," by dipping a live gold fish into liquid air. It apparently is dead, yet it is quickly restored to life when replaced in water. Some very funny answers given by children to examination questions complete the issue.

COMING JEWELS

Keep Dates Open for Them

TSURU AOKI
in
"THE BREATH OF THE GODS"
by
SIDNEY McCALL
with
J. BARNEY SHERRY, ARTHUR CAREWE and STANHOPE WHEATCROFT
Directed by
ROLLIN STURGEON

PRISCILLA DEAN
in
"THE VIRGIN OF STAMBOUL"
by
H. H. VAN LOAN
with
WHEELER OAKMAN and WALLACE BEERY
Directed by
TOD BROWNING

DOROTHY PHILLIPS
in
"AMBITION"
with
ROBERT ANDERSON
Directed by
ALLAN HOLUBAR

ELMO LINCOLN
in
"THE BEACH COMBER"
(title will be changed)
by
J. G. HAWKS
with
MABLE BALLIN and NANCEY CASEWELL
Directed by
REX INGRAM

ERICH VON STROHEIM'S
"THE DEVIL'S PASS-KEY"
with
SAM DeGRASSE, UNA TREVELYN and MAE BUSH
Directed by
ERICH VON STROHEIM

HARRIS JEWELS

A superb series of successes

"THE PRICE OF A GOOD TIME"

Written and directed by
LOIS WEBER

"THE DOCTOR AND THE WOMAN"

from the celebrated novel "K" by
MARY ROBERTS RINEHART
Written and directed by
LOIS WEBER

"FOR HUSBANDS ONLY"

by
G. B. STERN
Adapted from a magazine story in "Smart Set"
Directed by
LOIS WEBER

"BORROWED CLOTHES"

Written and directed by
LOIS WEBER

"WHEN A GIRL LOVES"

by
LOIS WEBER
Directed by
LOIS WEBER and PHILLIPS SMALLEY

"HOME"

Written and directed by
LOIS WEBER

"FORBIDDEN"

Written by
E. V. DURLING
Directed by
LOIS WEBER

International News

No. 3

Testing the Nerves of Uncle Sam's Sea Flyers.—Pensacola, Fla.

Jeweled Shoes at $500 the Pair for Milady.—Boston, Mass.

Reconstructing a Giant.—Scientific dentists at work on the mouth of a simulated dinosaurus.—*New York City.*

In the Public Eye.—General Leonard Wood enjoying a brisk canter in zero weather.—*West Dorchester, Mass.*

Daffy News.

Thrills A-plenty as Ski Experts Meet.—Gary, Ills.

Sub-Titles.—Breaking a few records at the Norge Club's International tournament. They do this for fun. What do they care for a leg or two.

Railroad Perils.—In spite of all precautions smash-ups will occur.—*Staten Island, N. Y.*

A Pocket Airplane.—It has folding wings, stands 21 feet, but goes 95 miles an hour.—*London, England.*

Sub-Titles.—One man starts it in a few seconds. After folding it can be kept in the attic.

Winter Adds to the Burden of a Fireman's Life.—Buffalo, N. Y.

Sub-Titles.—Scenes at the blaze which caused $500,000 damage in the newspaper plant of the Buffalo Times. At Boston, Mass.—a winter masterpiece of the icy seas.

Current Events

No. 3.

Flood Ruins Autos of Arm of Occupation.—Coblenz, Germany.

The Yellowstone Trail.—Winter in the great National Park—herds of deer seek the haunts of men for food. —*Yellowstone National Park.*

New Jersey Installs "Wet" Governor.—Trenton, N. J.

Leaps from Plane to Plane in Flight. —Durant Field, Oakland, Cal.

Socialism On Trial.—Five Assemblymen ousted by the New York State Legislature pose for the International camera.—*Albany, N. Y.*

Dedicate Knights of Columbus Home.—Noted clergy attend opening of student dormitory at the University of Missouri.—*Columbus, Mo.*

Niagara Falls Dons King Winter's Robe.—Niagara Falls, N. Y.

Italian "Reds" Mourn for Slain Agitator.—Milan, Italy.

Riding the Sea With the Atlantic Fleet.—En route to Cuba.

"The Lion Man."

Episode 8.

"THE DUNGEON OF DESPAIR."

CAST.

Westcott	Jack Perrin
Stella	Kathleen O'Connor
Enright	Henry Barrows
Celeste	Gertrude Astor
Lacey	Leonard Clapham
Lion Man	Slim Pagett

WESTCOTT, pursuing the train down the railroad tracks, overtakes it as it slows down for the next depot, and succeeds in taking Stella from her perilous position. Westcott carries her into a chop suey joint, and is seen by Enright and Celeste who leave the train at the depot and hasten to the place. Enright bribes Fu Wang, the Chinese proprietor, to kidnap Stella, and as Westcott is called into the hallway a hand comes from behind the screen and snatches Stella. Westcott dashes back into the room, knocks down the screen, but fails to find a trace of the girl. Westcott leaves to get help.

Stella is taken to a sound proof room and a coolie stands guard over her. Wang tells Enright of a way by which Westcott can be disposed of, by Stella herself. Enright consents. Wang sprinkles some oriental perfume on a bouquet of flowers and sends this into Stella's room. This perfume has a hypnotic effect, and the person who smells of it receives a maddening desire to kill.

But Stella has succeeded in eluding the guard, finds a secret opening in the wall and goes to an underground tunnel below. Celeste strays into the room where she has been taken, smells of the flowers and the hypnotic state coming over her, she picks up the dagger that has been conveniently left.

Westcott endeavors to persuade the Sheriff to assist him in finding Stella, but the Sheriff tells him that it is honeycombed with passages. Lacey, who has followed Stella from Topaz, overhears the conversation and goes to Wang's place, where a waiter who mistakes him for Westcott, sends him into Celeste's room, and locks the door. Celeste, under the influence of the deadly drug, attacks him furiously and Lacey fights for his life.

Westcott returns to Wang's place, discovers Enright with Wang, and endeavors to force them to disclose Stella's whereabouts. Wang sends him below through a trapdoor to an underground tunnel with iron bars.

Some distance away several Chinese enter with some slave girls, and are seen and followed by the Lion Man.

Stella sees Westcott, but the iron bars are between them. The Chinese with the slave girls come up and drag Stella away, while Westcott frantically tears at the bars.

Lacey succeeds in overpowering Celeste, who tells him that she can remember nothing since smelling the flowers. Puzzled, Lacey smells the bouquet, and when Enright and Wang enter he madly attacks them.

Westcott finally forces a way between the iron bars and rushes off with Stella.

Wang and Enright succeed in overpowering Lacey and bring him out of his hypnotic stage. Wang is told of Westcott and Stella in the tunnels below. He touches a lever that sends a volume of water rushing into the passages.

Westcott and Stella, after making their way along in the darkness of the tunnels, find the passage blocked by a door, and then behind them another door swings shut. A small door opens and a flood of water pours in. Higher and higher it comes over them, with no apparent hope of escape.

"THE GREAT RADIUM MYSTERY."

Episode 18.

"Liquid Flames."

CAST.

Cleo Rand (The Countess Nada)	Cleo Madison
Gloria Marston	Eileen Sedgwick
Bob Preston	Rob Reeves
The Buzzard	Bob Kortman
John Marston	Jeff Osborne
The Dove	Robert Gray

GLORIA flies free of the car and despite her injured ankle lands in safety. Bob manages to extricate himself from the wreckage and with the assistance of the banker gets Gloria away while the Buzzard and his men capture the banker's car to make their getaway from the detectives. In the car the Buzzard finds a bag containing a number of keys one of which is the key to vault containing the Marston radium. With the combination and the two sheepskins the Buzzard finally discovers the number and starts for the Marston laboratory.

Bob in the meantime has gotten away on the Buzzard's horse while the banker follows on Bob's horse. Gloria is left alone while Bob and the banker pursue the Buzzard to capture the stolen keys. Bob discovers the Buzzard's henchmen and while tying them to a tree after having roped them and dragging them through the woods, is shot at by the Dove and left tied in place by the henchmen. Gloria, meanwhile, has found the bag and Brownie, her dog, attacks the Buzzard tearing the sheepskins from the pocket of his shirt and runs to Gloria with them. The banker finds Gloria and starts with her towards the laboratory.

The Buzzard and the Dove discover their whereabouts and give chase. At the laboratory Gloria discovers the hidden vault and as she is about to extract the radium from it is pounced upon by the Buzzard and forced to watch him obtaining the Radium, Bob in the meantime being brought in tied while this is going on. Just as the Buzzard and his men are about to get the radium by opening the vault from the combination secured from the two sheepskins, a burst of liquid flame in the form of a burglar alarm kills the Buzzard and his flock as the banker and the Mystery man rescue Gloria and Bob from the gas-filled room.

In the laboratory the Mystery Man leaves Gloria and returns to the room filled with flames. By throwing a switch he cuts off this barrier to the radium and returns to Gloria in the laboratory, presenting the radium to her. Gloria is amazed at the generosity of the Mystery man and asks why he does this for her. He explains that now that both Bird and the Buzzard are dead, the accusers of her father are out of his way and he astonishes Gloria and Bob and the banker by disclosing himself as Gloria's father who has been in seclusion in the guise of the Mystery Man. After thanking Bob for his assistance and that of Madame Nada, his assistant, Marston joins Bob's hand to that of Gloria as a token of his willingness that they should marry.

EARLY JEWELS

Just as good to-day as ever

HERBERT RAWLINSON
in
"COME THROUGH"
by
GEORGE BRONSON HOWARD
with
ALICE LAKE and ROY STEWART
Directed by
JACK CONWAY

DOROTHY PHILLIPS
in
"PAY ME"
with
LON CHANEY and WM. STOWELL
Directed by
JOSEPH DE GRASSE

DOROTHY PHILLIPS
in
"A SOUL FOR SALE"

"SIRENS OF THE SEA"
with
CARMEL MYERS, LOUISE LOVELY and JACK MULHALL
Written and directed by
ALLEN HOLUBAR

ELAINE HAMMERSTEIN
in
"THE CO-RESPONDENT"
by
ALICE LEAL POLLOCK and RITA WEIMAN
Directed by
RALPH INCE

FLORENCE LaBADIE
in
"THE MAN WITHOUT A COUNTRY"
by
EDWARD EVERETT HALE

MILDRED HARRIS
in
"THE PRICE OF A GOOD TIME"
Written and directed by
LOIS WEBER

MILDRED HARRIS
in
"THE DOCTOR AND THE WOMAN"
from the novel "K" by
MARY ROBERTS RINEHART
Adapted and directed by
LOIS WEBER

MILDRED HARRIS
in
"FOR HUSBANDS ONLY"
by
G. B. STERN
appearing in Smart Set
Directed by
LOIS WEBER

"CRASHING THROUGH TO BERLIN"

RUPERT JULIAN
in
"THE KAISER, THE BEAST OF BERLIN"
written by
E. J. CLAWSON and RUPERT JULIAN
Directed by
RUPERT JULIAN

MILDRED HARRIS
in
"BORROWED CLOTHES"
Written and directed
by
LOIS WEBER

DOROTHY PHILLIPS
in
"THE HEART OF HUMANITY"
Written by
OLGA SCHOLL and ALLEN HOLUBAR
Directed by
ALLEN HOLUBAR

MILDRED HARRIS
in
"WHEN A GIRL LOVES"
Written and directed by
LOIS WEBER

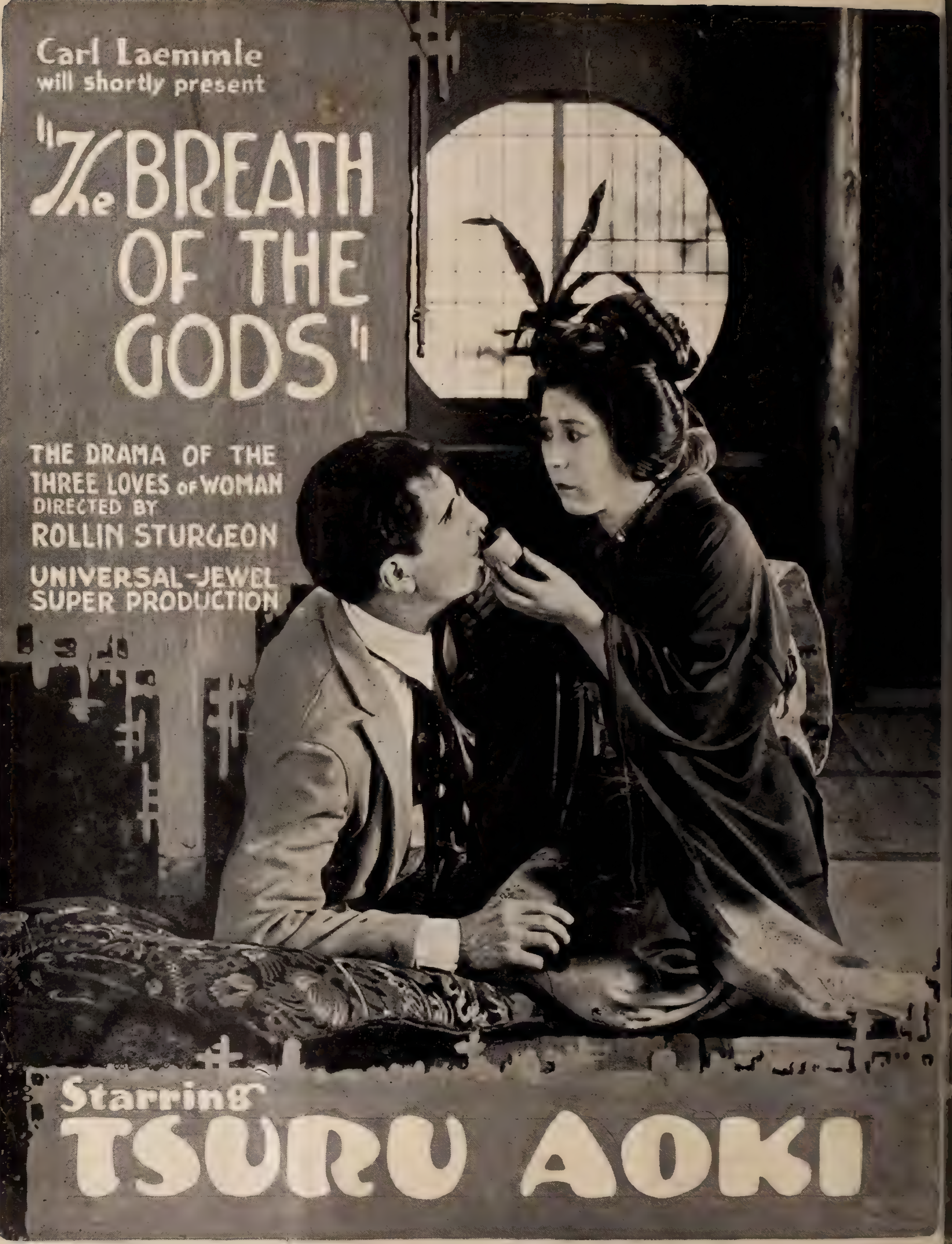
"That's right! Ape me!"

"GO ahead, Missus Joseph Martin. Grab all the credit—just like a woman! But remember, I, too, have fame—and I had it first. Oh, I know you're good—you couldn't help it since the justice of the peaces gave you my name—but I've found out that when a woman marries a celebrity it keeps him worryin' his head off for fear she'll crowd him out of the lime-light.

What if you have made four comedies to my two! That only shows that I'm twice as funny as you are, because folks need twice the time between my comedies to get their laugh out."

The only way any judicially minded exhibitor can decide about the rights (and wrongs) of Joe and Mrs. Joe is to show them both, alternately. See their monkey-shines at your Universal Exchange. One look is to laugh, and to laugh is to book.

Mr and Mrs
JOE MARTIN
in
Their Universal-Jewel Monkey-shine Masterpieces



Carl Laemmle
will shortly present

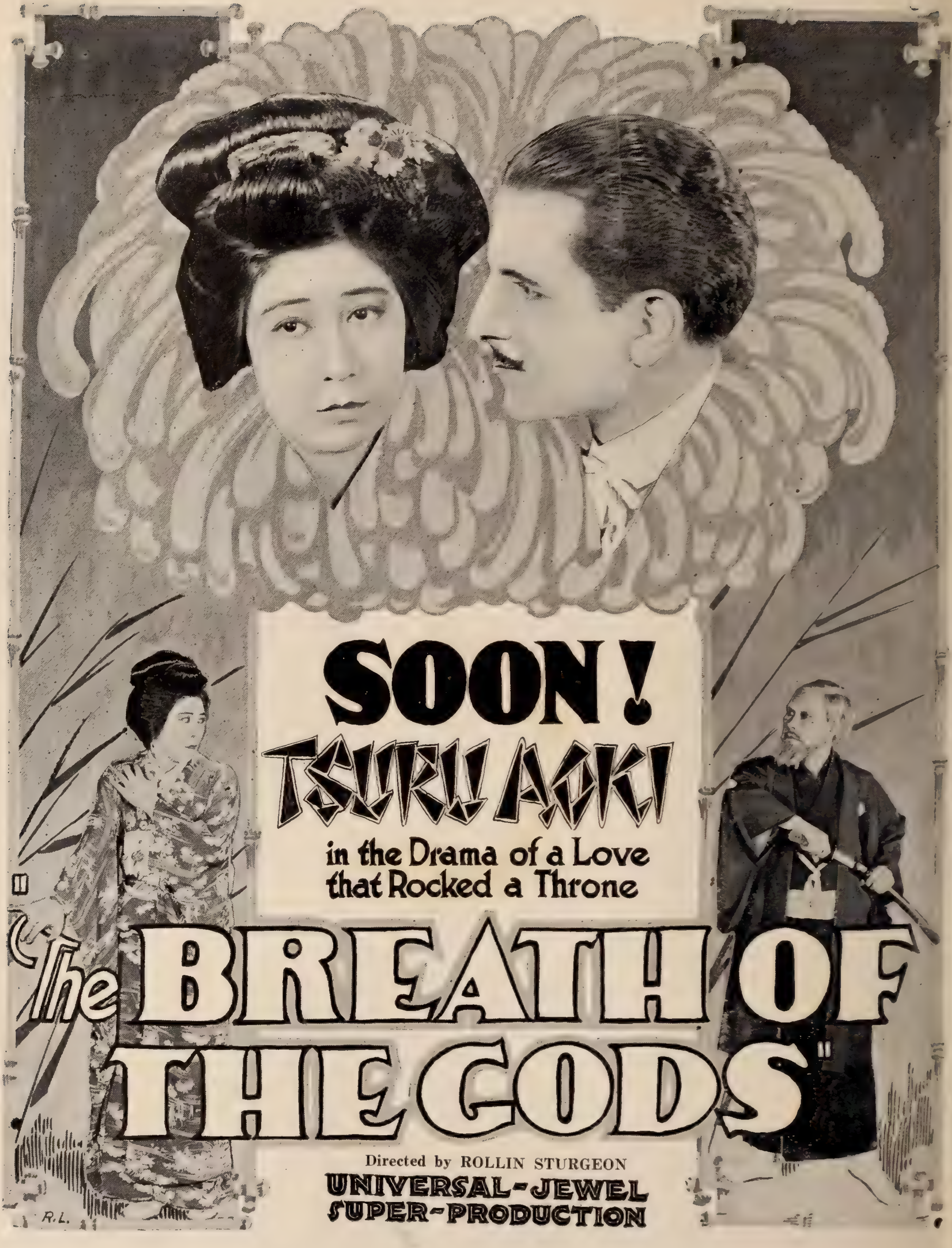
"The BREATH OF THE GODS"

THE DRAMA OF THE
THREE LOVES OF WOMAN
DIRECTED BY
ROLLIN STURGEON

UNIVERSAL-JEWEL
SUPER PRODUCTION

Starring
TSURU AOKI

The Museum of Modern A
LIBRARY
Periodical


SOON!
TSURU AOKI
in the Drama of a Love that Rocked a Throne
"The BREATH OF THE GODS"
Directed by ROLLIN STURGEON
UNIVERSAL-JEWEL SUPER-PRODUCTION
R.L.

JEWEL

PRODUCTIONS

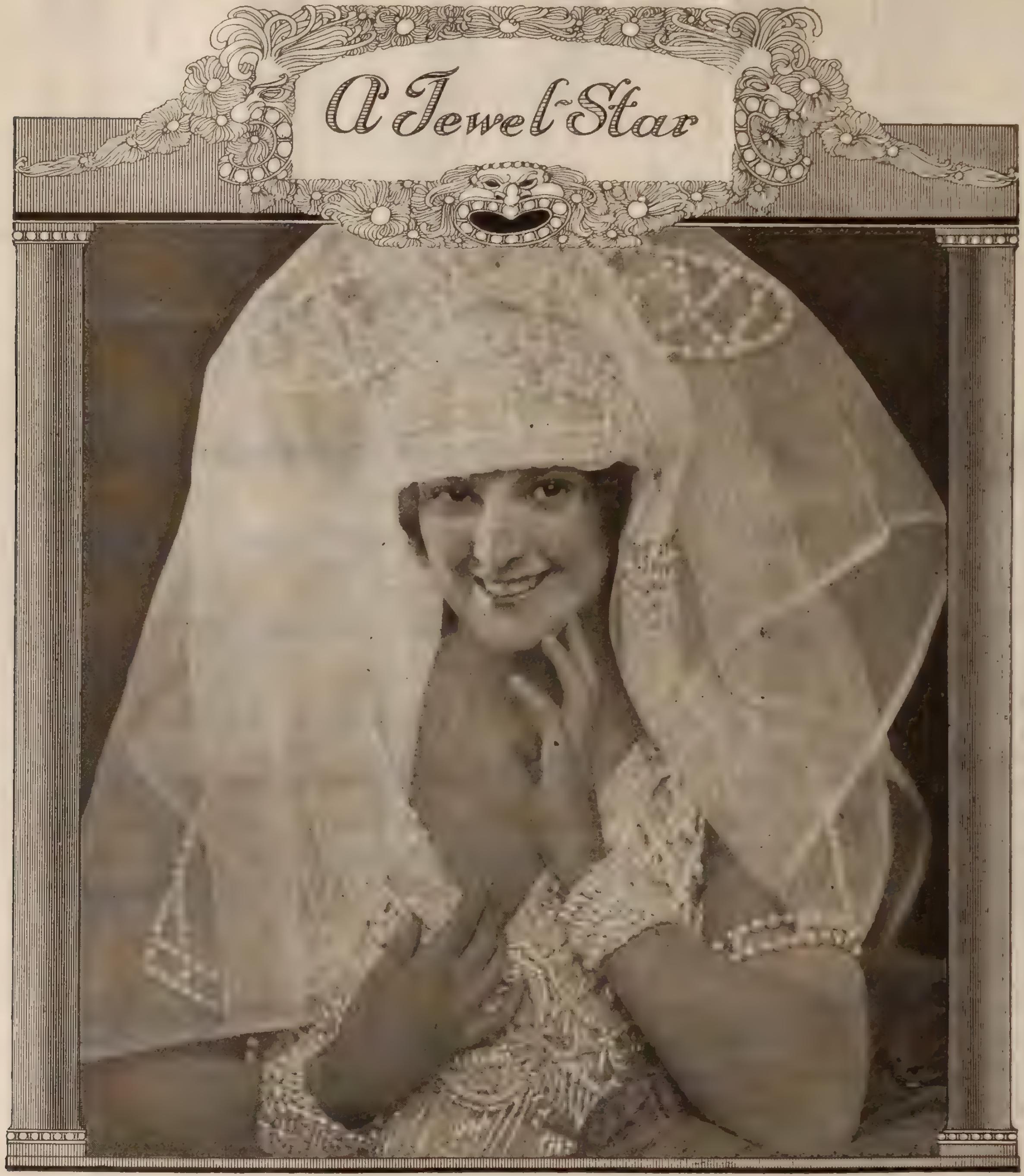
IT has taken years of tremendous effort, hundreds of thousands of dollars in cost and untiring labor to bring the standing of JEWEL PRODUCTIONS to their present high plane.

We started with a wonderful idea and behind that idea we put the whole force of this organization. None but the finest stories, none but the finest direction, none but the finest settings and production investiture, all backed by wonderful advertising and extraordinarily complete lines of Exhibitors helps, HAS MADE JEWEL THE ONE MIGHTY SERIES OF SUPER PICTURES ON THE MARKET TODAY.

The mere mention of the word JEWEL gets the instant attention of Exhibitors. They have come to know that JEWEL represents the very maximum of perfection in pictures, the maximum of box office value, the very maximum of profit earning productions.

Displayed on the pages following is convincing evidence of what we say here, in a series of wonderful pictures that are bringing in floods of profits to thousands of exhibitors. Read every ad that follows and ASK YOUR NEAREST JEWEL EXCHANGE FOR FACTS AND FIGURES ON WHAT THESE PICTURES HAVE DONE AND ARE NOW DOING IN THE FINEST AS WELL AS THE MOST MODEST THEATRES IN THE LAND.

A Jewel-Star



WHAT have we here? Look again. Why, it's Priscilla Dean. The reason you did not recognize her at first is entirely one of character. Miss Dean is dressed in the costume she wears in her latest production, the spectacular $500,000 "The Virgin of Stamboul." You'll hear a lot about it very soon. The part she plays is that of a beautiful Turkish beggar girl. The cruel director, Mr. Tod Browning, made her stain herself, a lot of herself, a light mahogany color. She couldn't take it off to have this picture taken. In spite of appearances, she was born in little old New York and brought up mostly on the stage. This nut brown matron (she's married now) has white parents. One was an actress and other had something to do with running Manhattan.

WATCH FOR

SRO 12

WHAT IS IT
WHOSE IS IT
WHEN IS IT
WHO IS IT ?

See the Moving Picture Weekly Next Week

Van Loan Has Much to Answer for

Priscilla Dean and Wheeler Oakman, who is also Friend Husband

AH, ROMANCE.

OF course H. H. Van Loan had no thought, when he wrote "The Virgin of Stamboul" as the first starring venture of Priscilla Dean under her new contract with Universal, that he was going to start so much. But Van, as he is called by all who know him, has always been a starter. He was a publicity man, and that is merely another word for starter. Then he started the first moving picture syndicate. He also started another generation of Van Loans.

But Van Loan did not know that the Universal would put six months time, a half million dollars and almost half of the gigantic resourses and space of Universal City into "The Virgin of Stamboul."

And neither did he know that he was going to start a romance for Priscilla. But that is just what he has gone and done and of course he is responsible. This romance business might not have become known just now had the bride's face not been so familiar and well advertised. For she and Wheeler Oakman, who plays the leading role opposite her in the big production, quietly slipped over to Reno and were married. But—they did not try to do it under their screen names. Their own looked innocent enough of notoriety or motion picture fame. But the daughter of the manager of the local theatre saw them and the cat was out of the bag. Yes, Priscilla Dean is a bride.

AUTHOR, AUTHOR VAN LOAN

THE stars, who have a great deal to do with the success of a motion picture, are heralded far and wide in the public prints; the directors, who have a great deal more to do with the success of a production, are written about occasionally; but the author, who is primarily responsible for the photodrama, is seldom ever mentioned, except in a perfunctory way.

H. H. Van Loan, who wrote "The Virgin of Stamboul," which was made into a spectacular photodrama by Universal, starring Priscilla Dean and directed by Tod Browning, is probably the best known writer of screen stories in America. Mr. Van Loan has written more "sure fire" successes for the silent drama than any other author who devotes his talent exclusively to the films. Universal takes an unusual interest in H. H. Van Loan, for he served as publicity manager for the world's film capital for three years. Van Loan is a New York state man, and a graduate of Yale preparatory and Columbia University.

Tod Browning: "So you're the author?"

Van Loan: "Yes, I came over to see what you did to my story."

In 1914, he wrote the first motion picture column in a New York newspaper. It was called "Flashes in the Screen" and appeared in the New York Globe and in 200 other leading newspapers throughout the country. He served as foreign correspondent for the New York American, was a feature writer on the New York World and wrote two novels, "The Cross of Shame" and "The Crimson Iris" before devoting his attention to writing for the screen.

There is scarcely a cinema star today who has not appeared in a Van Loan story, and the author believes that "The Virgin of Stamboul" will be his most notable contribution to the screen. He visits Universal City every few days, confers with Tod Browning, the director, regarding the cutting of the film, sits in the projection room as the various scenes are thrown on the silver sheet and acts entirely unlike a seasoned author with scores of successful creations to his credit.

It was in the month of August that Tod Browning shouted "Camera!" for the first time on the production of "The Virgin of Stamboul," the Universal — super-production starring Priscilla Dean; and the new year of 1920 had already been ushered in before the same director gave his final order: "Cut!" on the last scene of this superb photodrama.

(*Continued on page* 35)

So Browning shows H. H. the true inwardness of the film and Van says it's a great success.

THE "OPEN" MARKET A GHASTLY JOKE

No. 255 Straight from the Shoulder Talk by Carl Laemmle President, Universal Film Manufacturing Company

Once more the exhibitor has been toyed with. Once more he has become the victim of a colossal joke—a joke in which there is no laugh for him!

Once more he really believed that the "open market" had at last come true. But he has found that what sounded fine in theory is a grim jest in practice.

Months ago the trade papers were filled with rich and rosy promises from producers. The editors busily interviewed this producer and that producer, asking each one if he really intended to sell his pictures on the open market plan. Each one gravely replied in the affirmative.

It was great press agent stuff.

The trade papers believed it. Each editor loudly heralded the fact that the millenium had come. And each editor modestly admitted that he had done this great work for the lowly exhibitor. Everybody was quite happy.

But—

Exhibitors now tell me that when they try to book one, two or three pictures they find it impossible. They must book thirty or forty or more. "Oh, yes," they are told, "you can book one or two if you like. In that case the price will be"—and then a price is named that is prohibitive.

What are YOU going to do to protect yourself from men who look you sweetly in the eye and lie to you? Are you going to sit idly by and permit it, or are you going to tie up with the Universal, which has not only never bluffed you, but which is **now making the best pictures in the business?**

"The Crowds are surely going to see it"

Los Angeles Times

Carl Laemmle
Presents

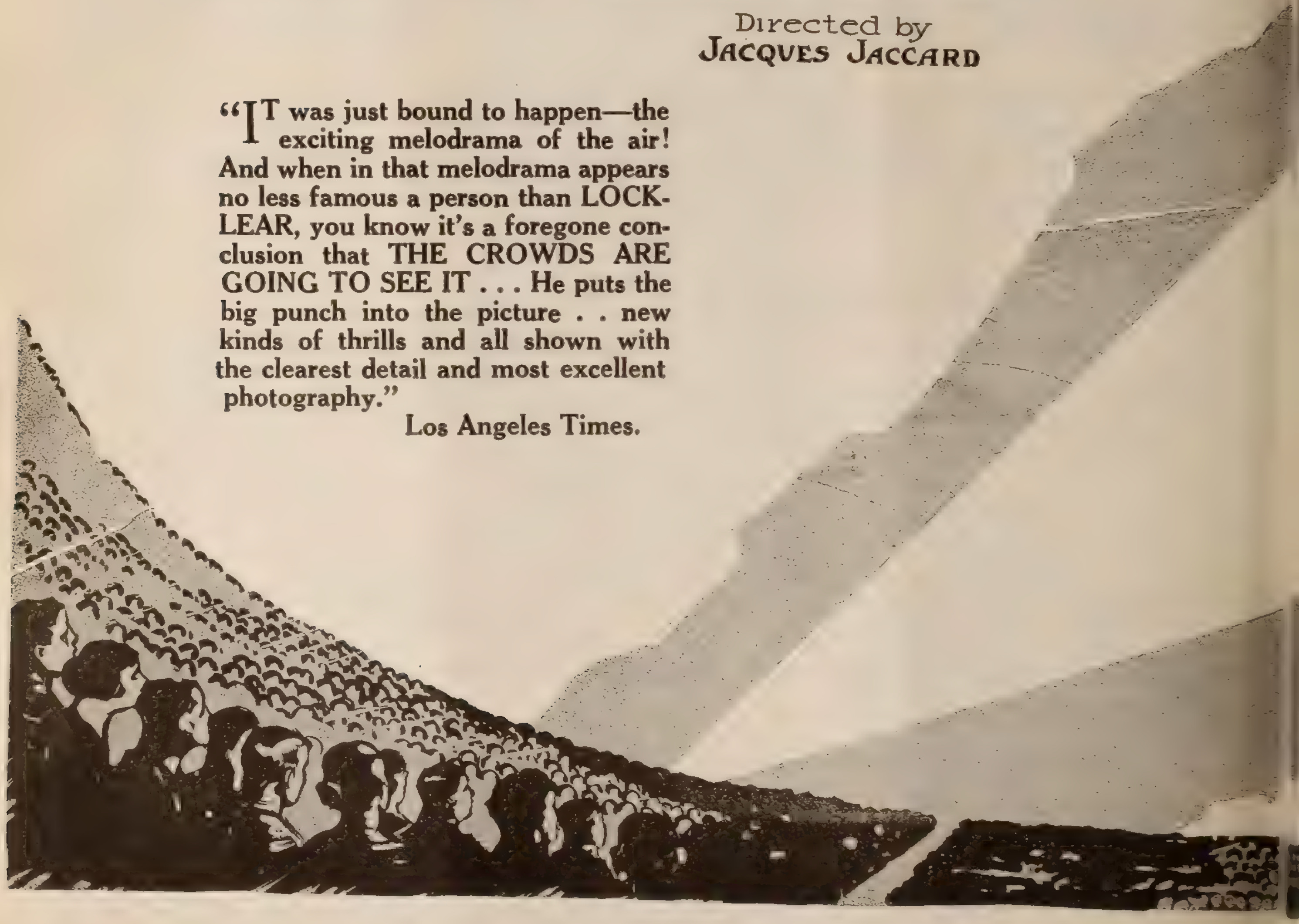
"The GREAT AIR ROBBERY"

UNIVERSAL - JEWEL PRODUCTION DE LUXE

Directed by
JACQUES JACCARD

"IT was just bound to happen—the exciting melodrama of the air! And when in that melodrama appears no less famous a person than LOCKLEAR, you know it's a foregone conclusion that THE CROWDS ARE GOING TO SEE IT . . . He puts the big punch into the picture . . new kinds of thrills and all shown with the clearest detail and most excellent photography."

Los Angeles Times.

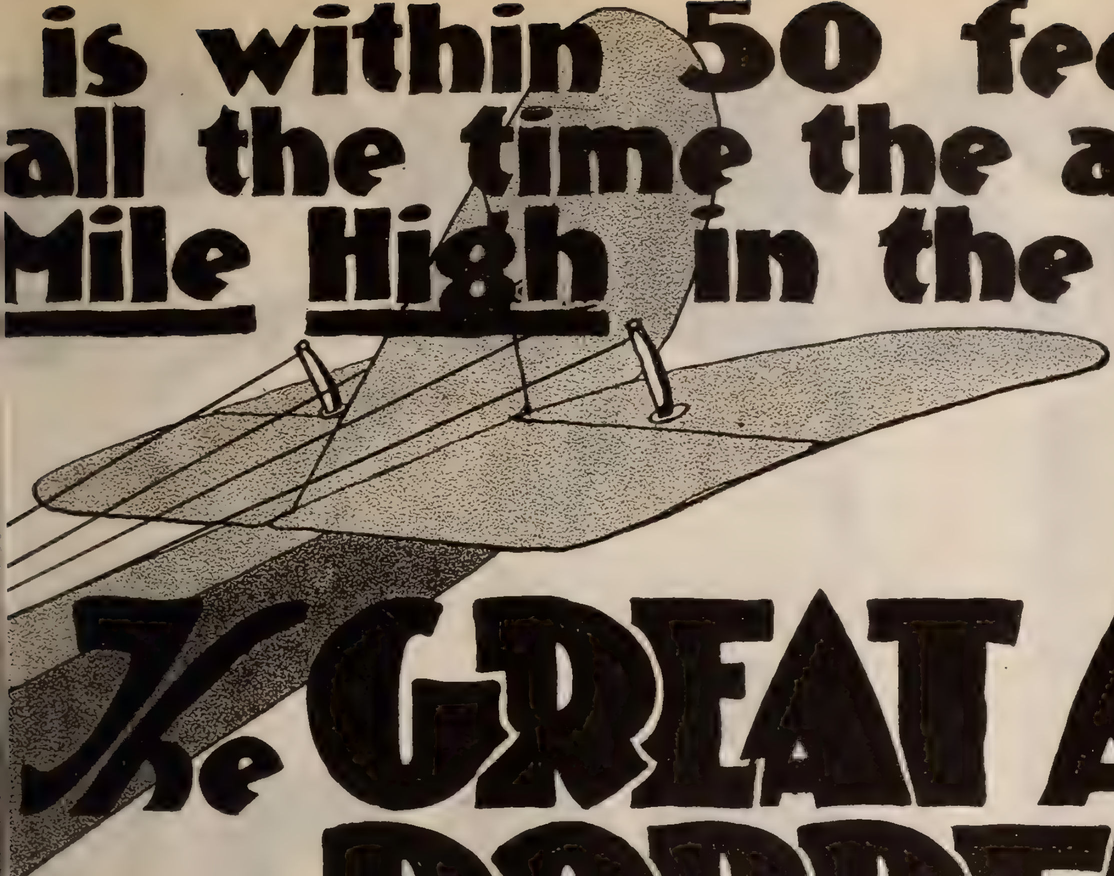


Featuring
LOCKLEAR
The DAREDEVIL of THE SKIES

IMAGINE IT!--The audience
Daredevil LOCKLEAR
goes on over One

UNIVERSAL - JEWEL
PRODUCTION
DE LUXE

is within 50 feet of all the time the action **Mile High in the Air-in**



The GREAT AIR ROBBERY

Featuring LOCKLEAR

Daredevil of the Skies

Directed by JACQUES JACCARD

IS "THE GREAT AIR ROBBERY" as big as WE say it is? Let us see. The Cleveland Plain Dealer said—" 'The Great Air Robbery' is 100%"—"A gripper and a genuine thriller"—The Los Angeles Record said—"The Great Air Robbery" is all that one could imagine. It carries the acutest thrills of intrepid dare-devilism" . . . The Los Angeles Express said—"The Great Air Robbery" marks a new era in filmdom . . carries the audience thru two hours of the most engrossing situations, most hair-raising climaxes and the most picturesque flashes ever projected on a screen" . . . . Harrison's Reports said—"A genuine thriller . . nothing like it ever produced . . . will hold spectators spellbound."

THE Youngstown Vindicator said—"Attracting so much attention and comment the Park Theatre has extended the engagement of this most amazing thriller ever attempted in the movies" . . The Motion Picture News said—"Here is a picture that no exhibitor can afford to overlook . . patrons sure to make a beaten path to every theatre door" . . The Exhibitors Trade Review said—"So crammed with thrills it must be placed in a class by itself. And box office power? Read this, from the Standard Theatre, Cleveland . . "The Great Air Robbery" smashed all records for attendance and receipts . . had to quit selling tickets." If you can't see a young fortune in the above comments, close your show house.

UNIVERSAL-JEWEL PRODUCTION DE LUXE

$\$5259^{00}$!

and a Seating Capacity of Only

600!!

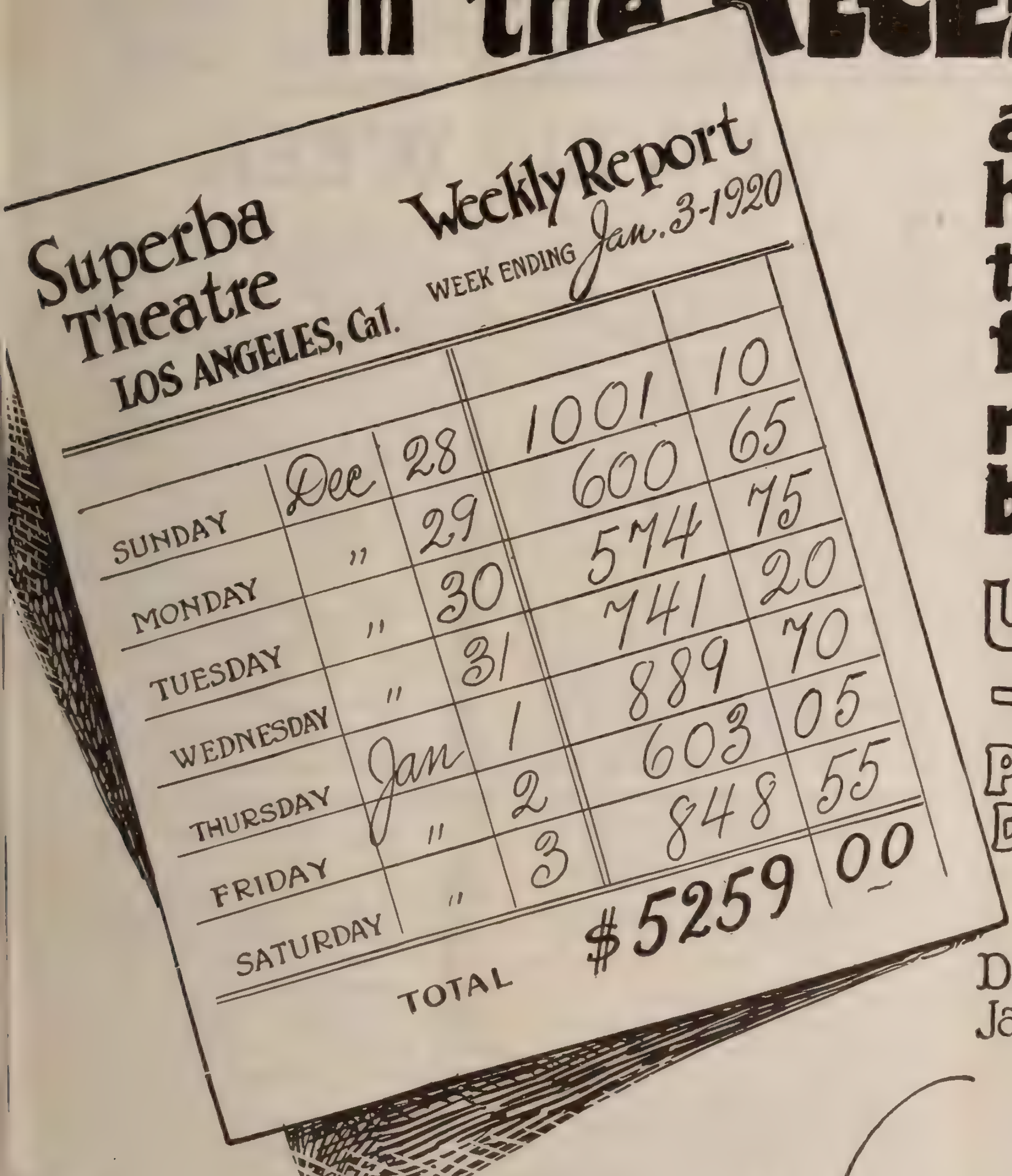
an average of almost

9^{00} A SEAT !!!

CARL LAEMMLE presents
THE
MOST ASTOUNDING
DRAMA EVER PICTURED

"The Great Air

THE PROOF of the PICTURE'S in the RECEIPTS



Superba Theatre
LOS ANGELES, Cal.

Weekly Report
WEEK ENDING Jan. 3-1920

SUNDAY	Dec	28	1001	10
MONDAY	"	29	600	65
TUESDAY	"	30	574	75
WEDNESDAY	"	31	741	20
THURSDAY	Jan	1	889	70
FRIDAY	"	2	603	05
SATURDAY	"	3	848	55
TOTAL			$5259	00

and here is the proof for the record breaking

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Directed by
Jacques Jaccard

Robbery" featuring LOCKLEAR

The Daredevil of the Skies

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*

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Vol. 9 FEBRUARY 14, 1920. No. 26

Priscilla Dean in Poetry

SOME time ago a limerick contest was started with Priscilla Dean as the subject. The results were plentiful, and some of them were very good, as such things go. Of course they did not have the finish of a Bide Dudley limerick or of the essentially English brand. But they were entertaining and they brought Priscilla into the realm of poetry, whereas she had been a queen of the screen solely.

But now we have Priscilla Dean back with the greatest picture she has ever attempted and one which will be known from one end of the country to the other in a very short time. The title is "The Virgin of Stamboul," and it was written for her by H. H. Van Loan. So, before the country is flooded with this production, we are going to give you a few choice bits of poetry which were sent to the papers and run in connnection with various contests. If any exhibitor wants to write a limerick on the subject,

Oh, have you seen
Pris-cill-a Dean
In U-ni-ver-sal
Pic-tures,

just go ahead and do it, and we wi'l run the result. Here are three of the poems:

"THE SILK LINED BURGLAR"

Oh, have you seen Priscilla Dean,
The Universal Moving Picture Star?

Her "Silk Lined Burglar" is a play
That keeps you in suspense,
A drama seen not every day,
Your interest is intense.
You gaze in rapture on the screen,
And great excitement reigns,
The acting of Priscilla Dean
Is cure for all your pains.

She hires a cracksman bold to steal
Some papers from a spy,
With "Boston Blakie" make a deal,
The while you wonder why.
And as the play goes on you see
Just why she acts so mean;
Now, take this little tip from me,
Go see Priscilla Dean.

"THE EXQUISITE THIEF"

Oh, have you seen Priscilla Dean
In "The Exquisite Thief?"
The play is keen, and on the screen
She almost comes to grief.
She robs the crowd, and has them cowed,
And acts her part just so.
Oh, I am proud the Fates endowed
Me with the sense to go.

Now I'll say this for that sweet miss:
Her acting brought me joy,
An hour of bliss, it came to this,
Fight loving soldier boy.
Bring on the plays, that I might gaze
In joyful hour again,
To see the ways she acts her plays
I'd hike ten miles through rain.

How I was thrilled, how my heart filled
With great concern for her;
I fought and killed, as Fancy willed,
As though right there I were,
It seems so real, you almost feel
You're really on the scene.
I'd miss each meal to see a reel
Where plays Priscilla Dean.

"PRETTY SMOOTH"

"Oh, have you see Priscilla Dean,"
The Universal Moving Picture Star,
A burglar queen upon the screen,
Whose prowess knows and fears no prison bar?
She gets a job intent to rob,
And as a maid she works for many days
She spoils the job, makes your heart throb,
As "Gertie Jones" in "Pretty Smooth" she plays.

Jim Hartigan, he is the man
Who captures "Gertie Jones" sweetheart so gay,
From jail they ran and then began
To love, and go the straight and narrow way.
Her kit is keen, her job is mean,
And it of crook parts ever doth consist.
If you've not seen Priscilla Dean,
I'll say to you, the half your life you've missed.

JEWEL WEEK

BY this time thousands of exhibitors in all parts of the country are probably wondering why it is that all the films that are offered to them by the salesmen of the Universal exchanges are Jewel Pictures. The reason is that the salesmen are having an opportunity to indulge in the experience of a concentration drive on Jewels. Like every other brand of film, Jewel has pictures which have reached the "Three-score year" equivalent in the film business. After a film is six months old some exhibitors consider it a Methuselah. Jewel is the best brand of consistent winners that was ever put on the market. Jewels never grow old. If you have not used "Come Through," "Pay Me," "Sirens of the Sea," "A Soul For Sale," "The Co-Respondent," "The Man Without a Country," "Crashing Through to Berlin," the Mildred Harris Chaplin-Lois Weber pictures or the Dorothy Phillips-Allen Holubar subjects, this is your chance to give your patrons a real treat without any fear of a headache the next morning when you count up the gate receipts. Jewels are surefire subjects and they have a record which has been proven by the enormous bookings that they have enjoyed and the enviable comments they have made wherever they have been shown.

And don't think that just because Jewel releases six and seven-reel productions of this massive kind that it is impossible to book Jewels to go with your regular programme. There is the Stage Women's War Relief Series of two-reel subjects with the greatest stars of the stage featured. There are twelve of them and they are an ornament to any programme. There are also a number of supercomedies which have been among the most successful on the market. Joe Martin and Mrs. Joe Martin are obtainable only in Jewels. They have made a number of comedies which every exhibitor who wants to present the best in comedies must book.

Great Air Robbery Tie-Ups

MOST SPECTACULAR PICTURE EVER RELEASED LENDS ITSELF TO WONDERFUL STUNT ADVERTISING.

UNIVERSAL-JEWEL has planned the biggest exploitation drive ever attempted on any of its pictures for "The Great Air Robbery." The picture, which is a romance of the aerial mail and is the first production to be staged in the clouds, is a revelation as to the extremes a daring pilot may go to even in the present day. It is a filmed production of the coming of the aerial highwayman and the transcontinental aerial mail. Throughout the film a well-knit love story winds its way. It is a Jewel picture in which aerial activities are a feature rather than a production in which plot is forgotten in order to put over thrills.

Because of this, Universal has had no difficulty in tying up with several concerns in exploiting the production. The biggest possibilities are of course with the airplane,

Following the special showing of the picture to the members of the American Flying Club of New York which is the foremost aerial organization in the country, the picture was shown to the Aero Clubs in the various cities where it was released. Letters of commendation were received from the country's most prominent aces. Everybody who amounts to anything in the aviation world has already seen the picture at these private showings.

As a result of this every aviator is talking about the picture and helping to boost it. One of the most important tie-ups was with the Curtiss Aeroplane Company. This company has agreed to loan to Universal, through their agents, airplanes, motors and models the cost of which runs into a hundred thousand dollars.

Their agents have been instructed to help in the exploitation of the picture, as the Curtis Company believes the production is good propaganda for the boosting of aviation in this country.

It is planned to have airplane flights simultaneous with the opening of the picture in a city where there are flying activities. When the Aviation exhibition opened in Chicago, Miss Laura Bromwell, the first woman pilot to win her license since the war, flew over and bombed the Windy City with leaflets announcing the coming of the picture to that city. An elaborate exploitation campaign is already mapped out for that city when the picture is released there.

Newspaper editors who have never enjoyed a flight will be invited to fly and bomb the city for the "Great Air Robbery" picture. Many of them have already accepted Universal's offer and have promised space in their news columns for the event.

Another exploitation scheme which is already being used successfully is the Airplane Model Contest which is being carried on in several cities. The Minneapolis papers are devoting columns to this daily. The theatres offer several prizes to boys for the best model airplane submitted. The medals are to be on display in the various lobbies. A great deal of interest is created in the picture and at the same time the theatre gets splendid material for lobby decoration. Then too, it fosters development in aviation among the boys.

To this lobby decoration will be added the material furnished by the airplane agents. One theatre secured space in the best hotel in town and set up a complete Curtiss plane in the lobby with an appropriate sign mentioning the Great Aid Robbery. The aviation material is also being loaned to prominent merchants who use it in "Aviation" window exhibition. This attracts attention to their store and also advertises the picture.

Wherever the picture is shown a cheap but catchy idea will be used to help awaken interest in it. A man dressed in aviation togs with helmet and goggles and the skull and cross bones of the "Death Head Squadron" painted on the front and back of the costume parades through the busiest thoroughfares carrying a valise on which is painted "The Great Air Robbery" is now at the ——— theatre."

At some theatres free airplane rides are to be given away. With each ticket sold a numbered slip will be given. The lucky number or numbers will draw a free flight. The pilot will receive pay for this in the advertising which he will get out of it. This stunt will be accompanied by proper newspaper publicity.

As "The Great Air Robbery" has not as yet been released everywhere all of these exploitation stunts have not been tried out. Practically every one of them however is now being worked on, and most of them have proved successful in attracting the sort of publicity which brings extra business. This paper will publish pictures of these stunts in a succeeding issue.

"S.R.O-12"

Minneapolis, Minn,.
Feb. 2, 1920.

"Universal Film Mfg. Co.:

You don't realize possibilities Great Air Robbery initial opening northwest to-day Unique Theatre smashed all records any production history Minneapolis appearing New Unique most prominent theatre twenty-five suburban houses already booked St Paul Aero Club now negotiating for theatre in St Paul our price one thousand dollars their answer cheap any price hardest boiled newspaper critics here go on record with wonderful criticisms instructing salesmen to-night accept nothing less Humanity prices we have a wonderful freak money maker James V. Bryson."

"Milwaukee, Wis.,
Feb. 2, 1920.

"Universal Film Exch

"Wonderful ovation given "Great Air Robbery" opened today Princess Theatre most record breaking and enthusiastic crowds ever saw people lined up on street all day long whole families turned out to see it house filled to capacity from 11 AM to 10 PM Manager Hart says give us more pictures like "Great Air Robbery" must congratulate you on production of such a sensational success

GEORGE LEVINE."

"Milwaukee, Wis.,
Feb. 2, 1920.

Universal Film Exchange

A day of days a night of nights in the annals of show business The Great Air Robbery opened this morning at ten o'clock and from then on the ushers were straining their eyes for empty seats to put the patrons in and best of all every person who saw the picture said it was some picture success and more success with it are my wishes to you and your company

Princess Theatre
Harry Hart, Mgr.

"S.R.O-12"

Everybody!

"A great object lesson."
(Mayor Hoan, Milwaukee).

"Every employer and every employe should see it."
(Mayor McBride, Brantford.)

THE MAYOR

"Superb! Of the ten or twelve really great film dramas that are in a class by themselves this one stands first."
(Rev. Carl Polson, Chicago.)

THE MINISTER

"A remarkable spectacle."
JOS. H. WADE, District Supt. Dept. of Education, New York City.

THE TEACHER

CARL LAEMMLE
Offers

DOROTHY PHILLIPS

in the Universal-Jewel Superproduction

The Greatest Love Story Ever Told

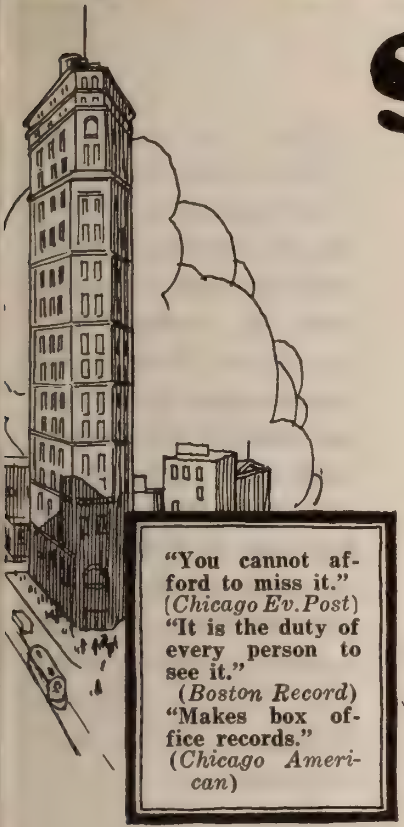
DIRECTED BY ALLEN HOLUBAR

"The RIGHT

Everywhere!

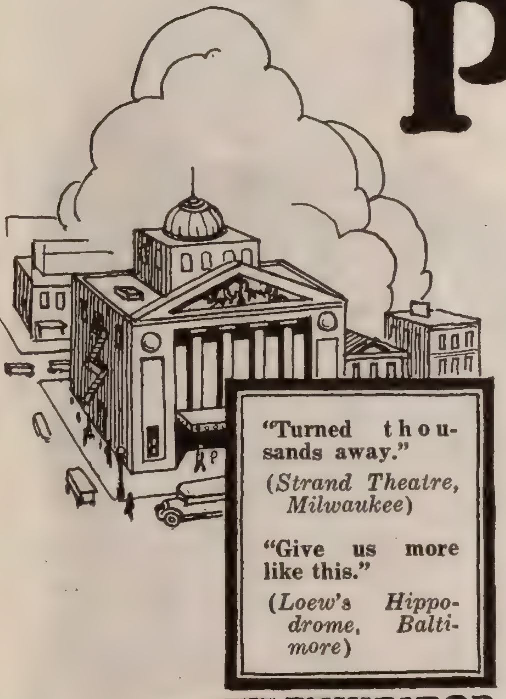
Says:—

See it! Play it!



"You cannot afford to miss it."
(*Chicago Ev. Post*)
"It is the duty of every person to see it."
(*Boston Record*)
"Makes box office records."
(*Chicago American*)

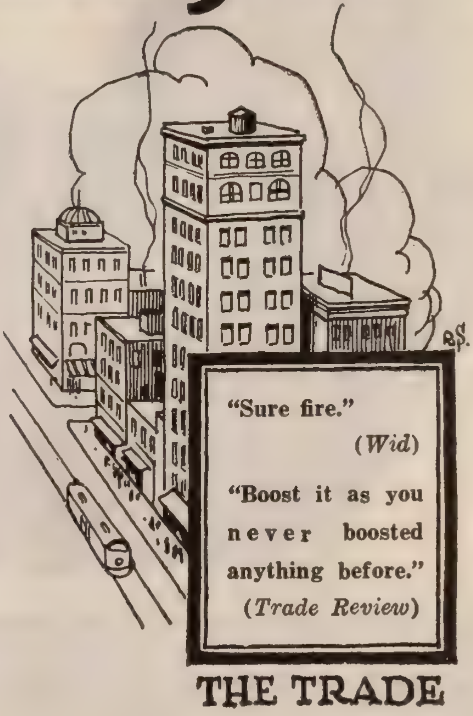
THE PRESS



"Turned thousands away."
(*Strand Theatre, Milwaukee*)

"Give us more like this."
(*Loew's Hippodrome, Baltimore*)

THE EXHIBITOR



"Sure fire."
(*Wid*)

"Boost it as you never boosted anything before."
(*Trade Review*)

THE TRADE

TO HAPPINESS"

DOROTHY PHILLIPS

IN THE GREATEST
LOVE STORY
EVER TOLD

as SONIA

IF you are one of the very few exhibitors who have never played this marvelous, money-making super - production, be assured you owe it to yourself and to your patrons to lose not another day before booking it. If you have shown it once, it will pay you to follow the example of the scores of exhibitors who are making it a point to repeat this very timely Phillips - Holubar masterpiece.

The Conspiracy

Perhaps he was right

Young Happiness!

"The RIGHT TO HAPPINESS" DIRECTED BY ALLEN HOLUBAR

JOSEPH ERBER, president of the Erber Amusement Company, St. Louis, says: "Here is one of the greatest pictures ever shown. The high-water mark attendance established my biggest record," while the New Unique Theatre, Minneapolis, writes: "We have just closed our third week of 'The Right to Happiness' to record-smashing business. We are good for another two weeks and are planning to run it again."

as VIVIAN

UNIVERSAL-JEWEL SUPERPRODUCTION

Two Pampered Pets

The Society Butterfly

The Awakening

Carl Laemmle
offers

DOROTHY

in the **Allen Holubar**

UNLESS you have already played "THE RIGHT TO HAPPINESS," say, twice, you are overlooking one of the surest offerings—sure to make money for you, and sure to delight your patrons—every day you delay your booking of this wonderful super-picture which for every one else has registered a solid success.

Universal
—Jewel
Super-
production

"The RIGHT

PHILLIPS

Masterpiece

Dec. 20, 1919.

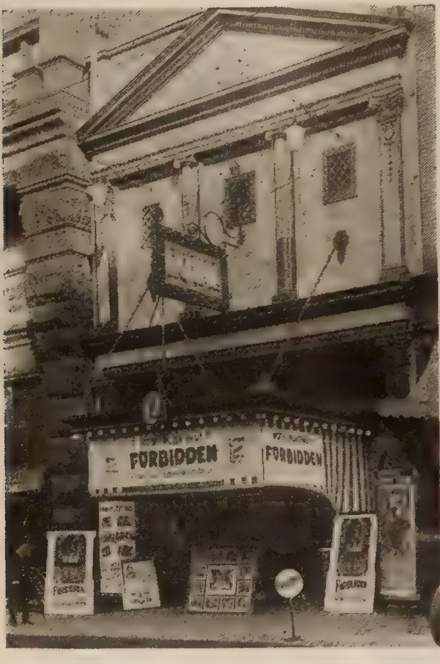
"I CANNOT recall ever having had a picture which pleased our audiences more thoroughly or created greater comment than 'THE RIGHT TO HAPPINESS.' We ran it an entire week, and we are having numerous demands for a return showing."

SUN THEATRE, Omaha.
Samuel H. Goldberg, President and Mgr.

to HAPPINESS"

The Greatest
Love Story Ever Told

Used Traffic Posts to Boost "Forbidden"



Royal Theatre of St. Louis, where "Forbidden" made a clean up. Note the sign on the traffic post.

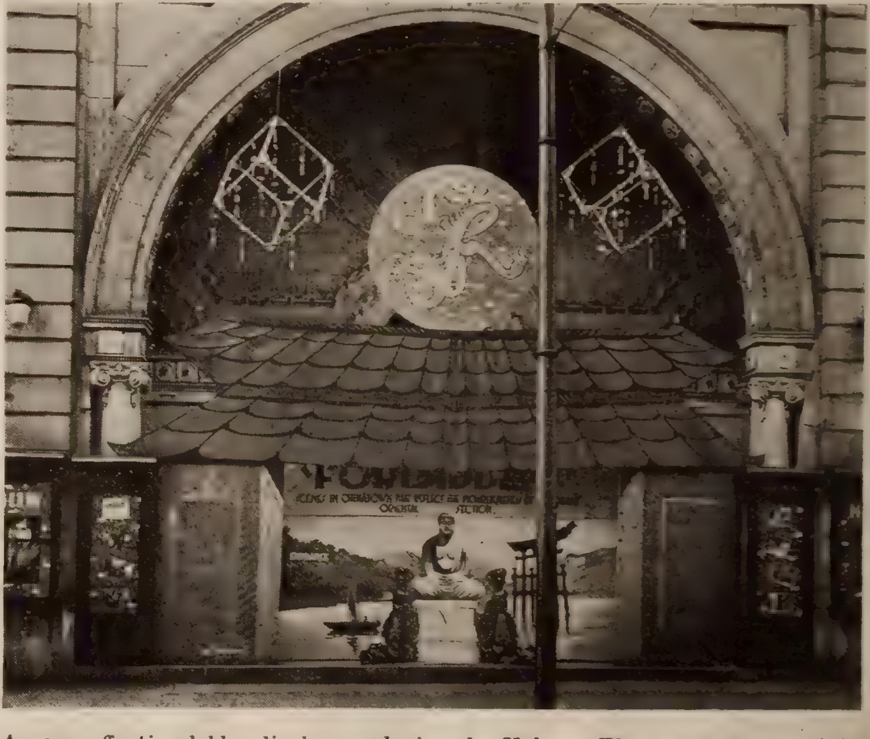
EDDIE CARRIER, manager of the Royal Theatre of St. Louis, was not so careless as to pass up "Forbidden" when it was first released, but the clever stunt he used at that time is still being talked about in St. Louis, Mo., and may help a dozen exhibitors who are booking this excellent Mildred Harris Chaplin picture during the Jewel drive or after it. Of course it required the co-operation and consent of the police authorities for the proper extension of the plan to all parts of the city, but this was obtained without much trouble and in the end the police and traffic authorities were very glad that they had permitted the stunt to be pulled, as it called attention to regulations that should be observed all the time and are frequently neglected.

The stunt was simplicity itself. It consisted in the placing of a new traffic sign in all of the traffic posts that read ordinarily "Stop," "Turn to the Right," "No Left Hand Turning" etc. The new sign was white with the word "Forbidden" in glaring red painted in the center of it. One of the signs is shown in the picture. They were placed all over the city. They merely supplimented the billboard and newspaper advertising that Carrier had done thoroughly. It was not at all necessary to say where the picture was playing. An out of town autoist, though, who was looking for a place to park must have thought that the city authorities had gone over to the German system of verboten announcements that greet one in all of the Berlin parks and public places. The police force was busy for a week telling autoists and others what the signs meant.

"S.R.O-12"

"S.R.O-12"

Doric Theatre of Kansas City. This is the type of house in which the Stage Women's War Relief Series of photoplaylets are playing. The Capital in New York set the fashion in booking these tabloid pictures, in which the greatest stars of the stage are featured. This picture was taken last fall, when the first of the series was being played, "A Star Over Night." The Doric has had great success with the series.



A very effective lobby display made for the Holman Theatre of Montreal for Mildred Harris in "Forbidden." It is the most distinctive lobby the Holman ever had, and that is saying a whole lot.

Carl Laemmle has the honor of presenting

The STAGE WOMEN'S WAR RELIEF SERIES

OF TWO REEL PHOTOPLAYS DE LUXE

The Players

David Belasco
Galli Curci
Otis Skinner
Hilda Spong
Julia Arthur
Cyril Maude
Violet Heming
Tyrone Power
Nance O'Neil
Gail Kane
Edmund Breese
Bruce McRae
Yvette Guilbert
Shelley Hull
Robert Edeson
Mabel Taliaferro
Julia Dean
Maclyn Arbuckle
Henry Miller
Blanche Bates
Wm. Courtenay
Jane Grey
Montagu Love
Thomas A. Wise

and many others

NOWHERE else in the whole round world can you possibly find such a remarkable group of stars—the most famous the speaking stage can boast—or so exclusive a list of plays as you have here; and never again, it is safe to predict, will you have such an opportunity to gratify your patrons and make money for yourself as you have now in this incomparable series. Frankly, the opportunity is one you cannot afford to miss.

The Plays

"A Star Over Night"
"Winning His Wife"
"Fighting Mad"
"An Honorable Cad"
"The Mite of Love"
"She's Everywhere"
"The Inner Ring"
"Romeo's Dad"
"Tom's Little Star"
"The Madonna of the Slums"
"His Woman"
"The Mad Woman"

Directed by George Terwilliger
Supervision Eugene Spitz

HALF HOUR MASTERPIECES
RELEASED THRU
UNIVERSAL-JEWEL

Mildred

ANNOUNCE MRS. CHARLIE CHAPLIN (Mildred Harris) in a photo dramatic production that touches every home and every heart. Tell your public that you've an extraordinary treat for them in "FORBIDDEN." Tell them that you've a magnificent gem of a play, without any of the crude appeal to sex, lacking morbidness, devoid of blood and thunder, yet a photo drama so human, so sweet so unutterably lovely as to make a walking 24 sheet of every person who sees it. Handle this play on unusual showmanship ideas, taking full and complete advantage of the box office power of MRS. CHARLIE CHAPLIN, LOIS WEBER and the alluring title of the play "FORBIDDEN."

"HOME" The Story of Every Girl

LOIS WEBER

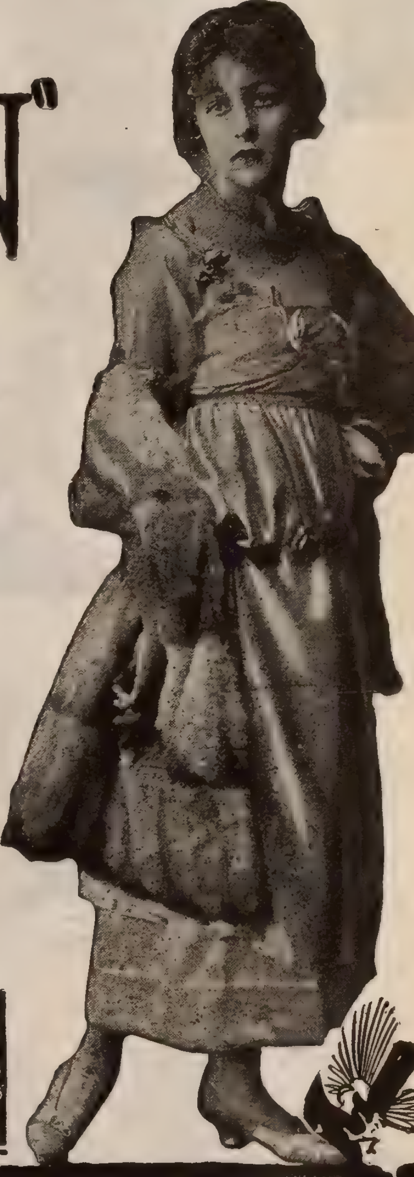
Harris Chaplin

in Lois Weber's marvelously life-like picture of the awakening of a Small-town Wife

"FORBIDDEN"

THE pulling power of Mildred Harris's stage name of MRS. CHARLIE CHAPLIN holds amazing opportunities for advertising and publicity, now more than ever. Besides that power you add the prestige and popularity of LOIS WEBER, a combination that stands unbeatable.

TELL your patrons that "FORBIDDEN" is that type of "hundred percent" entertainment that comes rarely, and that you will guarantee to refund the admission of any person who does not find a full evening's enjoyment of the highest character in this splendid photo drama. Try this new angle and watch the result. Speak NOW to your nearest Jewel Exchange.



Universal Holiday Season
Specially Selected Pictures

NIVERSAL-JEWEL

Mildred

Popular with Millions of Fans and more popular with thousands of shrewd wide - awake exhibitors

"The Price of a Good Time

"The Doctor and the Woman"

"For Husbands Only"

NOT one exhibitor in all the thousands who have played the Mildred Harris (MRS. CHARLIE CHAPLIN) pictures has anything but the highest praise for her in every angle. With such a list of continuous successes, "THE PRICE OF A GOOD TIME," "THE DOCTOR AND THE WOMAN," "FOR HUSBANDS ONLY," "BORROWED CLOTHES," "WHEN A GIRL LOVES," "HOME," "FORBIDDEN," you take, in one mighty sweep, some of the biggest and most sensational pictures successes in years.

EVERY detail, every angle, every point, power and factor that guarantees the successful exploitation and exhibition of the finer type of motion pictures has been given thought, time, care and study, thus the results are all big pictures.

AND WHY NOT? You get beauty of a great Star, the power and genius of LOIS WEBER, unquestionably one of the most brilliant minds pictures know today. You get wonderful stories, lavishly produced. WHAT MORE CAN YOU ASK?

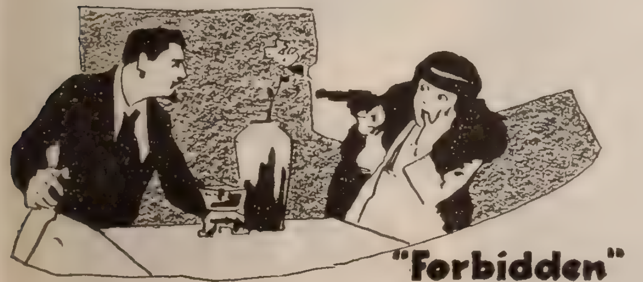
Harris

Mrs. Charlie Chaplin

"Borrowed Clothes"

"When a Girl Loves"

"Home"



"Forbidden"

A List of Successes of which any moving picture star may well feel envies---Read

GLANCE at the titles of the productions as listed under the illustrations shown on these two pages. How many Stars do YOU know of that can boast of or show a series of such wonderful pictures as these? Here, then, by booking and playing this entire list, and by beginning a whale of an advertising campaign with newspapers, billboards and all other forms you can "set the stage" for yourself for weeks of overflow crowds and extra profits.

TRY THIS PLAN. Call on your exchange, or communicate with them and ask to get the terms on this entire group of pictures. Arrange to show them TWO EACH WEEK OR THREE A WEEK. If you can't get them all, book as many as you can and arrange a MRS. CHARLIE CHAPLIN PICTURE FESTIVAL for two or three weeks, announcing your pictures in advance and hammer hard in your advertising all the time. THE RESULTS WILL ASTONISH YOU, if you go to this right. Start them off with either "HOME" or "FORBIDDEN," and watch the fans pack your house during the showing of the remaining pictures.

Gently But
Photoplay Fans
Guided by the Master Hand of the Screen's Greatest Woman-Director
Lois Weber

Firmly leading Millions of Fans into Thousands of Theatres Everywhere—

Mrs. Charlie CHAPLIN

(Mildred Harris)

The beauty, daintiness, and histrionic ability of Mildred Harris, coupled with the magic skill of wonderful LOIS WEBER, brings you a series of master productions which, in the photoplay field, compare with the TEN BEST SELLERS in the fiction field. Every production mentioned below has brought extraordinary profits to theatres everywhere, and are now playing REPEAT PERFORMANCES to bigger crowds than ever . . . Have YOU played this brilliant series?

"Home" - - - - - "Forbidden"

"For Husbands Only"--"Borrowed Clothes"

"The Price of a Good Time"

Refer to your film trade papers for criticisms on these BIG productions . . . ask your Universal-Jewel Exchange for reports on what these supreme dramas have done for other exhibitors, and form your own opinion on what they will do for you if properly exploited in a big way, all being BIG pictures. Every production listed is a brilliant GEM among photoplays. You simply CANNOT AFFORD not to play them. See your nearest Universal-Jewel Exchange NOW.

It's a UNIVERSAL—JEWEL Picture

Von Stroheim's "Blind

has opened the eyes of Millions of
from the very largest in the world to th

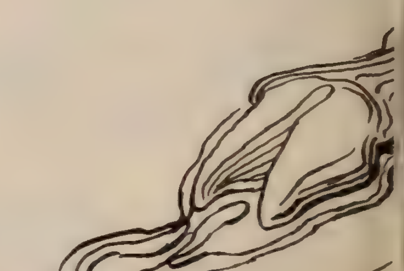
The Perfect

Despite our desire for modesty in telling you of the results now being obtained in theatres everywhere with Von Stroheim's "BLIND HUSBANDS," in view of the flood of congratulatory telegrams and bubbling letters from exhibitors, we believe it is only fair to give you the sum total of these expressions, which is told in the above headline reading—"THE PERFECT PRODUCTION" is producing—

Longer Runs Plus Capacity Everywhere

One of the biggest theatre circuit owners in the world pronounced "BLIND HUSBANDS" one of the BIG THREE of the BIG PICTURES of the year, while another went so far as to say that it is the biggest production for class, finish, punch and power since "THE BIRTH OF A NATION." Whatever others are thinking, we ask you TO VIEW THIS PICTURE at your nearest Universal-Jewel Exchange and PASS YOUR OWN OPINION. Then when you book it, handle it as though you've put your last dollar on earth into it and your patrons will amaze you. Book it for a run. It's too big for a short stay, besides the longer the run the mightier the net profits for you.

ACT NOW.



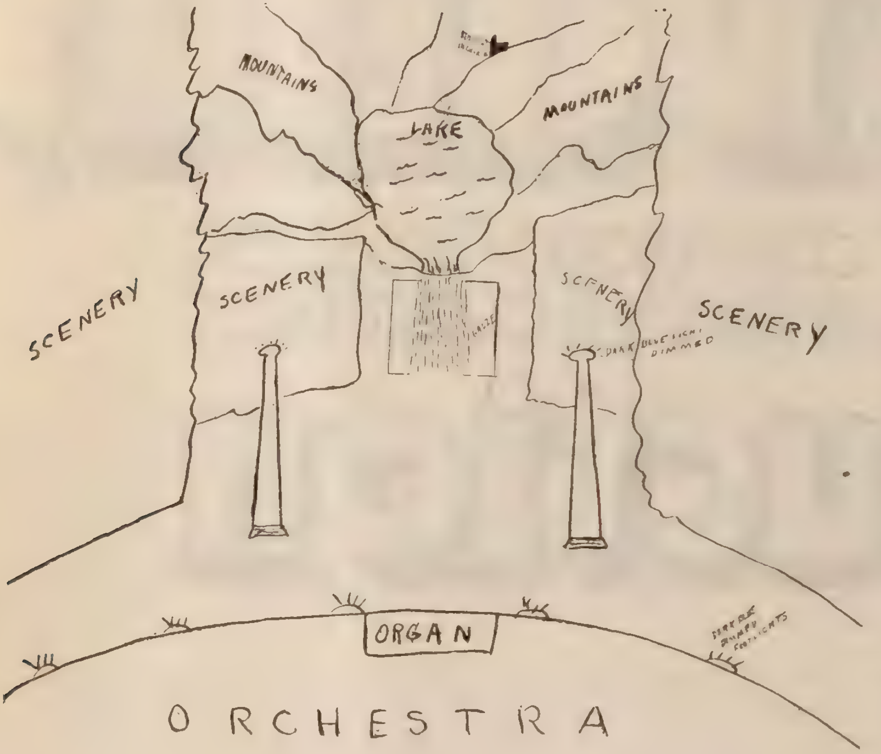
Husbands'"

fans---and has convinced Theatres,
most modest---as to what constitutes

Production

Universal-Jewel
De Luxe Production

Song Used To Introduce "Destiny"



Rough sketch of stage setting for the song "Destiny," sung at the New Garrick Theatre, showing of "Destiny" in Minneapolis.

THIS Jewel drive is giving us an opportunity to demonstrate some of the succesful methods by which such Jewels as "Forbidden" "Destiny" "Paid In Advance" and others were put over by exhibitors who use their brains in their business. For instance when Jimmy Bryson booked the Dorothy Phillips subject "Destiny" in the New Garrick Theatre, Minneapolis some time ago, he told the manager of the theatre that they would play to capacity business. Now Jimmy knows that no picture in the world is going to play capacity unless it is properly boosted and presented, so when all of his preliminary work was finished he set himself to devise a proper presentation for the subject.

A lot of exploitation men think that Bryson is lucky. He is lucky, but the luck consists in having a bean on his shoulders instead of a block of marble and there the luck stops. Bryson plays all of his hunches and anything that looks like a live idea is given an opportunity to develope in his fertile think cap. You might say that it was luck that Bryson came down early one morning to the office. Perhaps it was, but anyway as he opened the door a burst of "donna e mobile" rushed forth which turned the Universal Exchange temporarily into the Metropolitan Opera House. To Jimmie's intense surprise this amateur proved to be Louis M. Klebba, an employee of the Minneapolis Exchange and upon closer inquiry it was disclosed that Klebba was a former member of the Chicago Grand Opera Company. On the instant Bryson determined to take advantage of this dramatic tenor film handler and booked him immediately to sing the song which was composed on the inspiration of Dorothy Phillip's performance in the screen production "Destiny."

Nothing gets over with Bryson unless it is in proper dramatic form so he set out to devise a stage setting to introduce both the song and the picture. In order to give the Editor of the Moving Picture Weekly an idea of this stage setting, Bryson sat down and made a rough sketch. The Editor decided it was too rough to take any chances with and so he reproduced it here just as Bryson sent it to him, only without the butcher's wrapping paper to which Mr. Bryson consigned his architectural effort. If you don't get the idea from this sketch we will endeavor to give you a personally conducted key to the map.

The sketch on this page represents the stage setting which was disclosed as soon as the orchestra had finished the overture. It was drawn without perspective, but the original didn't defy the laws of gravitation as the sketch does. That is, the lake was perfectly level although in the sketch it looks as if it were standing on its head. On three sides of the lake mountains arose such as one expects to see in the Alps. A little church way up in the mountains is indicated on the sketch and suggests the site of a village. A small red light shines from the windows of the meeting house. Below the lake a really ingenuous and attractive waterfall gave one the idea that the city's hydrant had been let loose backstage. The effect was obtained in this manner. A great number of small holes were bored in a pipe the width of the falls, spacing one to an inch. Water flowed through this pipe. Before going "over," it flowed over a space of about an inch of tin which spread the water out and gave it a natural water fall effect. Two lighthouses, from the top of which a blue light was thrown stood in the foreground.

Just back of the waterfall is a white gauze cloth and back of this Mr. Klebba stood. A light was turned on the waterfall from the wings but during the song Mr. Klebba stood in the dark with a black cloth at his back and beside him to mask his figure. The first verse and the chorus were sung thus in the dark. After finishing the second verse and starting the chorus a light at his side in the wings gradually lighted up his face and his body. The light being somewhat dimmed on the water-fall the audience was very soon able to distinguish the face of the singer back of the water. The back light grew brighter and brighter while the light on the falls became dimmer, until at the end one could see no water fall whatever, only the singer's face. As the song stopped the light grew dim, the singer disappeared, and the screen fell over the water fall and "Destiny" was thrown on the screen.

This clever bit of stage management and the skill of Mr. Klebba was responsible in a large measure for the crowded houses which the New Garrick enjoyed for seven days.

The New Garrick is one of the most elite and up-to-date theatres in the North West. It is one of the thirty-four theatres owned and operated by Ruben and Finklestein in the Minneapolis and St. Paul region.

UNIVERSAL CITY GROWING.

NOTWITHSTANDING the fact that Universal already has a tremendous area of floor space for stages and studios to accommodate its many activities at Universal City, continual additions are being made to its producing facilities.

When Carl Laemmle visited the plant recently, he laid out such an elaborate program of productions for the coming year that the technical department decided it would require additional floor space to house the many new companies that will soon be engaged in making features. A force of mechanics was at once put to work to erect an additional light studio, measuring 400 by 150 feet, and capable of accommodating an average of twelve settings of the most pretentious variety.

Constant changes are being made at the film city, which claims to be the largest of its kind in the world. There is scarcely a week passed which does not see some new improvement in the equipment, some novel acquisition in the production department or some new facility installed for the making of better films.

Streets of every nation dot its acres; villages depicting all corners of the earth are represented with true fidelity; on its huge stages, and in its many covered studios, there are under construction every day settings of every type ranging from hotel to palace.

Three new feature productions have been started at Universal City this week. These are: "The Girl in No. 29," Philip Hurn's adaptation of the novel by Elizabeth Jordon, starring Frank Mayo under direction of Jack Ford; "Bullet Proof," a drama of the Great West, written by John Frederick and starring Harry Carey under the direction of Lynn Reynolds; and "The Daring Dutchess," a comedy-drama directed by Harry Franklin and featuring Edith Roberts.

"THE BULL THROWER."

2 Reel Rainbow Comedy.

(Copyright 1920, by Century Comedy Company.)

Featuring Edna Gregory, Phil Dunham and Billy Engel.

Directed by J. A. Howe.

GENERAL dissension and disorder reigns supreme in a Mexican town. A generous reward is offered for the capture of a dare-devil bandit who has been roaming at large. Phil Dunham, a peaceful individual while riding through the countryside, throws his lassoo at random and ropes the bandit, who, unbeknownst to Phil tags on behind, dragged along by the horse. Phil enters the Mexican town and is welcomed with loud cheers and acclaimed a hero for his daring and bravery. The Mayor of the town makes him Chief of Police and cans the regular chief. Jealousy enters into the scheme of affairs between the two, especially on account of their rivalry for the Mayor's beautiful Spanish daughter. The Mayor decides the question of his daughter's hand by a promise to reward the one who succeeds in throwing the bull at the bull-fight to take place. Phil emerges victor and wins the hand of the beauteous maiden.

NEW SCREEN MAGAZINE NO. 53.

JOHN SHELL, of Leslie County, Kentucky is the oldest man in the world. Records confirm his statement that he is past 131 years old. He was 73 years old when the Civil War began and was rejected for service because of his age. His descendents number into hundreds. The marionette show, of ancient origin, exists in almost every country with some variations. Japan has them too, and hundreds of people find joy and amusement in watching the little figures dance to the tune of an American phonograph. A novel idea has been devised by Little Jean Margaret Telaak's parents who are vaudeville performers. They carry Jean in a wire cage with a cover on it. A kiddie tournament in which the brave Sir Knights, whose emblazoned shields bespeak mighty deeds of valor, make deep obeisance from their prancing chargers to the good Queen Youth and her court, and some actual advertisements appearing in metropolitan dailies complete this issue.

"A Sagebrush Gentleman."

2-Reel Western Drama.

CAST.

Tex Dean ....Robert Burns
Martha Hawley ....Charlotte Merriam

THE Pacific Limited stopped for water at the desert station of Coyote. Martha Hawley got out for a breath of air and left her shawl hanging on the rail of a baggage truck. June Martin, the millionaire's daughter was on the train and three gentlemen of the road had formed a plan to kidnap her and hold her for ransom. Tex Dean, a cattle rancher came to the depot to get a paper and he had a few words with Martha on the subject of a slighting remark she made about Westerners. Martha got back into the train but remembered her shawl and got out again. The bandits mistook Martha for June Martin and they kidnapped her. On the road Martha stuck a hatpin into the bandit who was riding in front of her.

The bandit fell off and was stunned and Martha got away—but she fainted by the roadside and there Tex Dean found her. He took her to his ranch intending to take her to the depot for the morning train, but the trains were all snowbound at the pass and Martha had to stay. She didn't believe Tex when he said that he didn't kidnap her, and she contrived to get a message through to her brother who came hot-foot to her rescue. While he and Tex were quarreling over the question as to whether Tex kidnapped Martha or not, the bandits got busy again, bagged Martha and got away with her. Tex rode to the rescue, defeated the bandits and proved to Martha that a man may be a gentleman even if he is of the sagebrush variety.

AUTHOR, AUTHOR VAN LOAN.

(*Continued from page* 4.)

Nearly five months spent in the making, over a half million dollars expended on the production, nearly 4,000 actors and extras used in the various scenes and nearly 100,000 feet of negative film exposed are marked up against this picture on the debit side of the Universal ledger. On its credit side are a story of overwhelming interest, the inimitable acting of Priscilla Dean, supported by such screen celebrities as Wallace Beery, Wheeler Oakman, E. A. Warren, Edward Burns, Eugenie Ford, Clyde Benson, Ethel Ritchie and Yvette Mitchell, a subtle presentation of the mysterious atmosphere of the orient and the fine direction of Tod Browning.

Exactly forty-six magnificent sets were erected at Universal City for the filming of "The Virgin of Stamboul." While sections of Constantinople and Stamboul were reproduced; the exterior and interior of the famous mosque of St. Sophia, were built with great fidelity to the original; palaces, harems, shops, cafes, bazaars, coffee houses and dozens of other structures were erected for this production. Weeks were spent on the desert, where a minature city was built for scenes in this photoplay.

Before Carl Laemmle, president of Universal, left Universal City for New York recently he had an opportunity to see the film in the rough, and he expressed himself as fully satisfied that the huge expense in making this feature has been fully justified.

Saving the Photoplay--

HOW? Why? Because it has pumped the red blood of new life into the motion picture --given you drama so real that you could sit watching it for hours without a single subtitle. Because it has set a new standard in authorship, directing and acting. Because it talks without words to men and women and does it in a twentieth century way.

THAT is why Variety told you "BLIND HUSBANDS" "marks an epoch"—marks the beginning of a new era of the photoplay—and why the Morning Telegraph hailed this Von Stroheim wonder-play with editorial praise. That is why Photoplay Magazine and a score of others stamped it as "a masterpiece."

See it—and see why. Book it, and you'll be glad you did.

Carl Laemmle Presents

Von Stroheim's
Wonder Play

Universal-Jewel Production de Luxe

"BLIND HUSBANDS

Carl Laemmle *offers*

Von Stroheim's Wonder Play

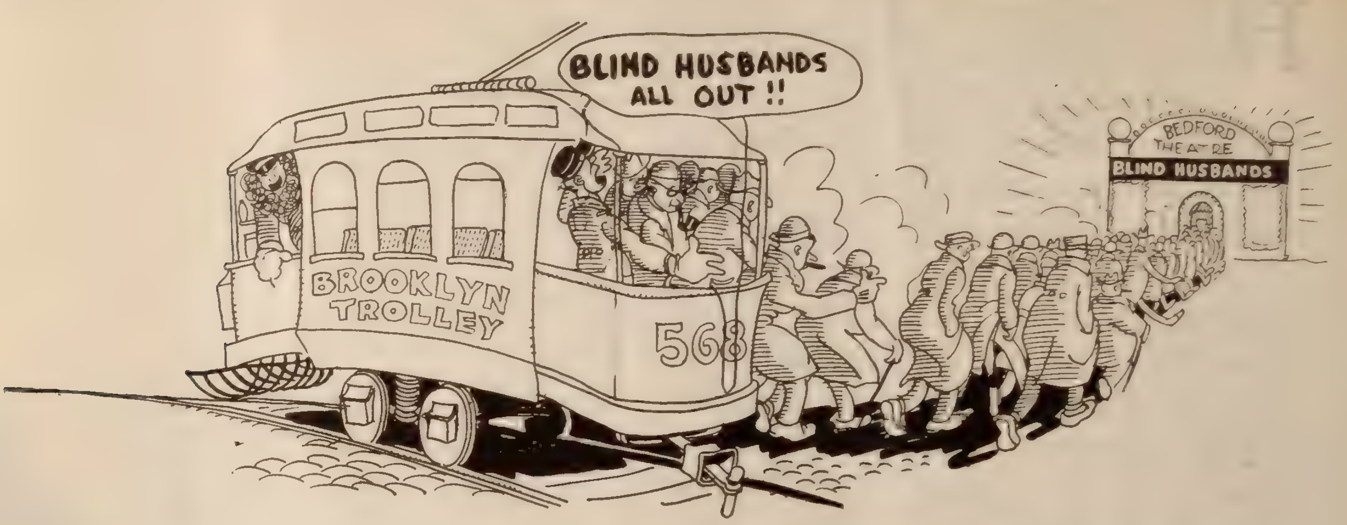
"BLIND HUSBANDS"

The picture you'll never forget

UNIVERSAL-JEWEL PRODUCTION DE LUXE

HAVE you seen it? No? Then in your own best interests set everything else aside, put on your hat and make straight for your Universal Exchange. "Very, very few productions can begin to compare with 'BLIND HUSBANDS,' " says the Sun Theatre, Omaha. "It can't be praised too highly," writes the Strand Theatre, New Kensington, Pa. "A triumph!" says the Capitol Theatre, New York, while the Albany, N. Y., Times adds, " 'BLIND HUSBANDS' continues to attract the largest audiences of the season."

Blind — unseeing — insensate — you left me alone — left me to others — unshielded, unprotected, craving the love you husbands are too neglectful to give — no wonder we women — we wives——!



IF the manager of William Fox's Bedford Theatre over in Brooklyn, instructed all of the trolley conductors in the City of the Trolley Dodgers the kid was clever, that's all. But whether he did or not, the conductors on the St. John's Street line, which runs by the Bedford Theatre, did an unprecedented thing. When the car stopped at the corner the conductor shouted, "Bedford Theatre 'Blind Husbands,' all out." The manager was watching to see how the stunt worked and he says that in almost every instance everybody got out and bought tickets.

There is nothing very strange about this. The long standing record at the Academy of Music, Fox's biggest house on Manhattan, was broken by "Blind Husbands." It has been playing all over the Fox circuit with the same phenominal success. It always gets a great deal more applause than the vaudeville acts. They went wild over the picture at the Audubon Theatre. "Blind Husbands" is a picture that even the hard boiled exhibitors come into the exchange and brag about. It takes a pretty good picture to make an exhibitor, whose instinct is to say his business is rotten so that he will not have to pay so much for his rentals, to come into an exchange and tell the manager what a wonderful business he did. That's the kind of picture "Blind Husbands" is.

Brings Out First Success on Screen

By

POLLY PRINCE

in The Boston Evening Record of Jan. 22, 1920.

Polly Prince

"Blind Husbands," which is heralded as "von Stroheim's wonder play," and now being shown at the Boston Theatre, is one of the very few pictures that live up to its billing.

It is the tale of love, life and death in the Austrian Alps, and features Erich von Stroheim and Francelia Billington, who looks a great deal like Lillian Gish, in the leads. They are ably supported by Sam de Grasse and H. Gibson-Gowland.

The director himself is Austrian by birth. He has the continental viewpoint. The screen needs more of this sort of thing to save it from puerility and futility.

He brings to the screen, also, a new sort of villain, which try as hard as you will, you cannot get very mad at and you feel awfully sorry when Dr. Armstrong leaves him on "The Pinnacle," where he finally plunges to his death.

There are some very delicious human bits, one, when Dr. Armstrong and Lieut. von Steuben, played by von Stroheim, have just successfully climbed over a very dangerous part of the mountains. Both men, quite elated, throw their arms around each other's neck, like a couple of youngsters. Another, when, after they have reached their goal, von Stroheim flops over on the ground and refuses to enthuse over the glories of nature.

The story, which was originally called "The Pinnacle," tells of a very unwise American doctor who did not know women, and a very foolish young Austrian, who did. The American's wife hungers for the caresses of their pre-nuptial days. The young Austrian is her shadow, attending her with shawls and pillows, and presenting expensive gifts that her husband would not buy.

He manages to get into her room and she promises that she will yield to him, that evening. The promise is made to save herself, then, which she later tells him in a note that her husband discovers in the lieutenant's coat when they are on the mountain top. Von Steuben snatches it from him and throws it away. He demands an explanation, and the frightened soldier lies, saying that Mrs. Armstrong had accepted his advances.

The doctor starts to make the descent alone, telling von Steuben that "no power of man or God could make me take you down." Descending he finds his wife's letter that von Steuben had dashed out of his hand. He now knows that the pair are innocent and the Austrian had lied to save his life. A searching party goes to rescue the young man, but it is too late.

Von Stroheim is to be congratulated, as this is his first picture. If the stories we hear from the coast are true, he has not had a path of roses. "Blind Husbands" is one of the finest photoplays that has ever been on the market. Direction and acting are perfect. One forgets that one is watching a picture, which is the best compliment we can pay the young author—actor-director.

"Elmo the Fearless."

Episode No. 2.

"The Racing Death."

CAST.

The Stranger	Elmo Lincoln
Edith Stilwell	Louise Lorraine
Robert Stilwell, her father,	William Chapman
Paul Horton	Ray Watson
Dan Bulger	Frank Ellis
Guy Hatherton	Gordon McGregor
Checko	V. L. Barnes

AFTER Edith rescues Elmo from the wreckage of the ship following the explosion, they navigate the small boat under tremendous difficulties until a rock shore is approached. Here in attempting to land the boat is dashed against the rocks and demolished. Elmo saves Edith from the surf and takes her to a nearby settlement of friendly Indians where their hurts are attended to.

Dan in the meantime has landed and has started for the lumber camp. He comes to an Indian's hut and makes free with the Indian's supplies. The Indian offers Dan hospitality which is treacherously returned by Dan's attempting to rob the poor redskin. Elmo arrives in time to frustrate Dan and the latter flees. In his path he sees a huge bear trap. He skilfully lures Elmo into this and Elmo's foot is caught in the huge steel jaws. Feeling that Elmo is safely eliminated Dan, returns with the intention of destroying the hut and at the same time Edith and the Indian who are inside. He builds a fire under the stay rope of a heavy walking beam which the Indian has rigged to handle the product of his mine, in such a way that when the rope is burned through the timber will fall upon the hut and crush it. Elmo, by his great strength, manages to tear up the fastenings of the trap and makes his way painfully to the hut. He arrives just in time to deflect the falling beam by means of the log to which the trap has been fastened. He also saves the girl and the Indian. The trap is now pried from his leg by means of a lever and he and Edith start on their way to the camp, leaving the Indian very grateful to Elmo.

Dan arrives at the camp and tells Guy what has happened. He is astounded to be confronted by a girl in Guy's house who is apparently Edith Stilwell, whom he has just left in the Indian's hut. Guy, after enjoying Dan's mystification explains that this girl is really a cabaret singer whom he has induced to join him with the idea of using her to secure control of the property by forging certain deeds. Under the terms of the missing will, Edith will inherit the property. With Edith out of the way it would come to Dan in the natural course of events as the next of kin, but Guy prefers not to wait for the law to take its course and hence has planned to use the counterfiet Edith to secure immediate control.

Edith and Elmo now arrive at the camp. Elmo goes to apply for a job in the lumbering operations and Edith seeks her half-uncle, Guy. Dan and Guy see her coming and are thrown into a state of consternation. Guy hastily conceals the false Edith and greets the true one with false cordiality and mock expressions of sympathy.

Elmo has applied for work and is about to get a job when he is seen by Dan. Dan hastens to tell Guy about Elmo and the latter tells the foreman to order him off the place. Edith hears the altercation and upon learning the cause insists that Elmo stay. Guy gets ugly and tells her that he is the boss and that Elmo must go. He sends some of his men to enforce his commands and Edith appeals to some of the others to help her uphold her authority. A fight is started and during it Dan seizes Edith and hustles her away. The false Edith now stops the fight and tells Elmo that she has changed her opinion of him. That he is a trouble maker and had better leave as her Uncle has told him to.

Bewildered at this sudden change of front, Elmo leaves. He is greatly hurt over the apparent ingratitude of Edith. On the way down the trail with Edith, Dan is seen by the Indian who hastens to tell Elmo. Elmo at first will not listen to the Indian but finally he is struck by the apparent discrepancy of the girl's being in two places at the same time. He determines to investigate at least and starts out to follow the trail of Dan as indicated by the Indian.

Thinking to put Edith out of the way and remove all trace of her, Dan places her in an empty box car and starts the car on its way so that it will meet the dynamite train. Elmo jumps from a cliff onto the fast moving car, and with difficulty slows it up, for the brakes are out of order. He is not able to stop it, however, and the engineer and fireman see that there is no chance to stop the train. They jump as the impact takes place and there is a terrible explosion.

JEWELS

Allen Holubar's Great Production
"The Heart of Humanity"
with
DOROTHY PHILLIPS
Assisted by William Stowell, Robert Anderson and Erich Von Stroheim.
The picture that will live forever.

MILDRED HARRIS
in
"HOME"
Written and directed by
LOIS WEBER

DOROTHY PHILLIPS
in Allen Holubar's production
"The Right to Happiness"
with
WILLIAM STOWELL
and ROBERT ANDERSON

MILDRED HARRIS
in
"Forbidden"
By E. V. DURLING
Produced by
LOIS WEBER

DOROTHY PHILLIPS
In
James Oliver Curwood's Alaskan story
"Paid in Advance"
Produced by
ALLEN HOLUBAR
with a cast which includes
WILLIAM STOWELL, PRISCILLA DEAN, LON CHANEY, JOSEPH GIRARD, FRANK BROWNLEE and WILLIAM BURRESS

Erich Von Stroheim's production
"Blind Husbands"
with
FRANCELIA BILLINGTON
A picture that opened the eyes of the picture world

Jewel's Epic of the Air
"The Great Air Robbery"
with the great
LOCKLEAR, FRANCELIA BILLINGTON and RAY RIPLEY
Directed by
JACQUES JACCARD

DOROTHY PHILLIPS
in Allen Holubar's superb production
"Ambition"
By OLGA SCHOLL
with
ROBERT ANDERSON

TSURU AOKI
in
"The Breath of the Gods"
By SYDNEY McCALL
with
J. BARNEY SHERRY, STANHOPE WHEATCROFT and ARTHUR CAREW
Directed by
ROLLIN STURGEON

"Old Clothes for New."

Lyons-Moran Star Comedy.

CAST.

First Business Man	Eddie Lyons
His Wife	Mildred Moore
Second Business Man	Lee Moran
His Wife	Josephine Hill

EDDIE and Lee, partners in business and neighbors, get a call from Lee's wife that she has been robbed of all her clothing. Mildred and Josie excitedly await the arrival of their husbands, who breeze in, in a flivver, and search Lee's home for a clue. Then Eddie gets a bright idea and dashes over to his house to phone the police. He is just about to call when he discovers a bundle of clothes under a couch. He recognizes part of the clothing as belonging to Lee's wife. Unable to figure out why the clothing is in his house, he begins to worry. Then it dawns on him that maybe his own wife has turned thief. Eddie disconnects the phone, to prevent the police getting on the scene. He then dashes out to where the flivver stands and proceeds to muss it up, so Lee can't go for help.

Now it is up to Eddie to get the bundle back into Lee's home without Lee or the wives seeing him, and Lee still searching his own home, decides a shotgun is the best weapon to get the burglar with, so Lee and the wives sneak out the back way just as Eddie starts out the back door of his own home, and Lee takes a pop at the back of a man carrying a laundry bag. The shot rings true. Eddie drops the bundle and dashes into his own house, while Lee and the wives, somewhat frightened, rush back into Lee's house.

All rush out the front way to explain matters when a laundry man drives up in a wagon, goes to the rear entrance of Eddie's house and sees the laundry bag which Eddie has dropped in his hasty retreat and starts off with it, but the bag bursts open and the driver discovers that the articles are shoes, furs, hats, etc. Then Eddie, Lee and the wives come out only to find the laundry man with an arm-full of clothes, and he seeing the families, starts after them, they think he is the burglar and run, but he catches them. Finally Mildred accuses Josie, and Josie tells Lee that she wanted some new clothes and thought if they were stolen she would get them, but Lee refuses now that the clothes have been found. Then Mildred picks up one of the dresses and discovers that Lee has shot a hole through it and now Lee is compelled to buy wifey a whole new outfit after all.

International News.

No. 4.

Shivering Vienna Destroys Rolal Forest.—Vienna, Austria.

Sub-Titles.—Gathering fuel on the estate of the late Franz-Josef—there is no coal for domestic use in Vienna. Old and young, rich and poor, share the burden. Vienna children at the Palace grounds lined up for food distribution by the American Commission.

Golden Wine Flows in California Streets.—Los Angeles, Cal.

Sub-Title.—Heartbreaking scenes in the Land of Sunshine as 33,000 gallons of liquid joy are turned into the gutters.

Paul Deschanel Named President of France.—First pictures of scenes at Versailles in the recent election.

Sub-Titles.—Deputies and Senators arriving to cast their votes. Throngs in the Court of Honor awaiting the election result. The new president arriving at the palace. President Deschanel warning France that she must work or perish.

U. S. Naval Aviators in Combat Training.—Pensacola, Fla.

Sub-Titles.—Airmen practicing manœuvres for position—as seen from a naval blimp. Shooting (with a camera) at a target trailed by another plane. The picturesque shore line of the Gulf of Mexico.

Daffy News.

Fifty Thousand School Children Honor General Pershing.—Seattle, Washington.

Sub-Titles.—Telling the youngsters the glories of Americanism. Besieging their hero. Handshakes for the lucky. And a kiss for the luckiest.

Birds of the Desert in Winter Training.—Jacksonville, Fla.

Sub-Titles.—Oliver Ostrich, a fifty-year-old highstepper. A Dempsey of the ostrich family. Chow time.

Armenian Orphans in a Tribute to Uncle Sam.—Constantinople, Turkey.

Sub-Titles.—Inmates of a great orphanage greet Admiral Mark L. Bristol and Major Davis D. Arnold, chiefs of the Near East Relief Committee. Boy cobblers provide the shoes for the orphans. Admiral Bristol reviews some soldiers of to-morrow. Orphans all—and the hope of free Armenia.

The Theatre a Necessary Diversion Says Doctor Royal S. Copeland.—New York's Health Commissioner who preaches the gospel of common sense in the fight on influenza.

Sub-Titles.—Says Dr. Copeland: "One who has a constant and uncontrollable inclination to cough or sneeze should not remain in a crowded public place." "Well persons will be benefited by the diversion of the theatres. Sick persons should be at home for their own good and the public's good." "Fear is a great factor in lowering resistance. Go about your affairs calmly and unafraid." "In times of stress diversion is necessary. Keep the theatres open."

COMING JEWELS

Keep Dates Open for Them

TSURU AOKI
in
"THE BREATH OF THE GODS"
by
SIDNEY McCALL
with
J. BARNEY SHERRY, ARTHUR CAREWE and STANHOPE WHEATCROFT
Directed by
ROLLIN STURGEON

PRISCILLA DEAN
in
"THE VIRGIN OF STAMBOUL"
by
H. H. VAN LOAN
with
WHEELER OAKMAN and WALLACE BEERY
Directed by
TOD BROWNING

DOROTHY PHILLIPS
in
"AMBITION"
with
ROBERT ANDERSON
Directed by
ALLEN HOLUBAR

ELMO LINCOLN
in
"THE BEACH COMBER"
(title will be changed)
by
J. G. HAWKS
with
MABEL BALLIN and NANCY CASWELL
Directed by
REX INGRAM

ERICH VON STROHEIM'S
"THE DEVIL'S PASS-KEY"
with
SAM DeGRASSE, UNA TREVELYN and MAE BUSH
Directed by
ERICH VON STROHEIM

HARRIS JEWELS

A superb series of successes

"THE PRICE OF A GOOD TIME"

Written and directed by
LOIS WEBER

"THE DOCTOR AND THE WOMAN"

from the celebrated novel "K" by
MARY ROBERTS RINEHART
Written and directed by
LOIS WEBER

"FOR HUSBANDS ONLY"

by
G. B. STERN
Adapted from a magazine story in "Smart Set"
Directed by
LOIS WEBER

"BORROWED CLOTHES"

Written and directed by
LOIS WEBER

"WHEN A GIRL LOVES"

by
LOIS WEBER
Directed by
LOIS WEBER and PHILLIPS SMALLEY

"HOME"

Written and directed by
LOIS WEBER

"FORBIDDEN"

Written by
E. V. DURLING
Directed by
LOIS WEBER

Current Events.

NO. 4

Lands Baby Plane in Busy Street.—Oakland, Cal.

Sub-Title.—Lieutenant C. B. Pickup is first aviator to fly under trolley wires and bring his machine to a halt in the heart of a traffic district.

Italian Boy Sailors Guests of Uncle Sam's Gobs.—Venice, Italy.

Sub-Titles.—Crew of the U. S. S. Pittsburg entertain Venetian war orphans. Admiral Andrew, U. S. N., inspects King Victor's future naval commanders. With the compliments of the crew.

Going To the Dogs.—And Society went willingly during the annual Pomeranian show.—*N. Y. City.*

Sub-Titles. — "Poobah" — a prize Pom. An aristocrat of dogdom. This pup doesn't have to advertise for adoption. He's worth his weight in gold.

In the Public Eye.—Major R. Lloyd George, son of the British Premier, arrives on the Mauretania.—*New York City.*

Sub-Titles.—Lady Decies, formerly Miss Vivien Gould of New York, is also a passenger on the Mauretania. "Big Bill" Edwards, who has just assumed control of the amalgamated second and third Internal Revenue Districts, embracing Manhattan Island, the greatest revenue producing district in the world. Collector Edwards is congratulated by Federal Prohibition Commissioner Kramer and Prohibition Supervisor Shevlin.

"S.R.O-12"

Unsung Heroes.—Chinese coolies who worked in France while the Allies fought arrive en route to China.—*Vancouver, B. C.*

American Border Guards Keep Fit For Emergencies.—El Paso, Texas.

Sub-Titles.—Uncle Sam's engineers build tressel bridge and then wreck it when attacked by "enemy" cavalry. Machine gunners in practice dig up Mother Earth with showers of bullets.

Daring Ski Jumpers In Aerial Acrobatics.—Newport, N. H.

Sub-Titles.—It looks so easy that the bob sleds try it. The "kids" try their hands—or feet—at skiing. One horse power vs. motor sled.

Urge Government To Keep the Railroads.—Washington, D. C.

Sub-Title.—Delegates representing the farm and labor leave the White House after proposing a two-year trial of Government Ownership.

In Alligator Land.—Where giant reptiles are raised for suitcases and handbags.—*St. Augustine, Fla.*

On a Liberty Party With the Gobs in Cuba.—Guantanamo Bay, Cuba.

Sub-Titles.—Beer? No soda! In Cocoanut Grove. When the sun drops low.

"S.R.O-12"

French Troops Police the Sultan's Capital.—Constantinople, Turkey.

Sub-Titles.—Reinforcements arrive to aid in maintaining order pending the settlement of Turkish affairs. "All alive," selling turkeys in Turkey. Women released from the harem make a precarious living breaking rock. Turkish soldiers stand guard over the beautiful Mosque of St. Sophia, once a Christian Cathedral.

Hearst News.

No. 4.

With the Gobs in the City of Lagoons.—Venice, Italy.

Sub-Titles.—The U. S. S. Pittsburg at anchor in the Grand Canal of the picturesque Queen City of the Adriatic. Making friends with the famous pigeons of St. Mark's. Then—romance! A picturesque gondola and a cruise in the Grand Canal.

Thrilling Moments With Uncle Sam's Eaglets.—Pensacola, Fla.

Sub-Titles.—Off to test their wings—a squadron of naval planes take to the air. Pensacola as it appeared from the clouds. Ready! Go! A parachute drop of one thousand feet.

Evolution!—From "wet goods" to "dry goods" is the sad story of this once popular cafe.—*San Francisco, Cal.*

Welcome Home!—The last of the A. E. F. return aboard the transport Northern Pacific.—*New York City.*

Sub - Titles. — Brigadier General William D. Conner, last American general to leave France. Mrs. C. N. Seamster and her children rescued at sea by the crew of the Northern Pacific from the sinking transport Powhatan. Some of the passengers of the Powhatan—rescued after the vessel had drifted helplessly for five days.

"S.R.O-12"

What Fashion Decrees.—Newest of Spring styles in milady's dainty headgear.

Sub-Titles.—Beauty and luxurious comfort—a kimona de luxe. The latest for the beach.

In "Winter Quarters" With the Atlantic Fleet.—Guantanamo Bay, Cuba.

Sub-Titles.—Coaling ships—one of the many little duties of the gobs. Turning black into white. All work and no play makes a gob a dull gob—hence——.

The Sulton of Turkey Pays Homage to Allah.—Constantinople.

Sub-Titles.—First and exclusive pictures of the new Turkish ruler—son of Abdul Hamid—attending his private mosque to offer prayers to the prophet. The imperial procession—the favorite wives of the harem ride in the first coaches. The imperial carriage—distinguished pashas walk as a body guard. Mohammed VI, Sulton of Turkey, photographed for the first time within the sacred precincts of the imperial mosque.

"Imperial Sports" Cartoon by "Tad."

"The Lion Man."

Episode 9.

"Sold Into Slavery."

CAST.

Stella	Kathleen O'Connor
Westcott	Jack Perrin
Enright	Henry Barrows
Lacey	Leonard Clapham
Lion Man	Slim Pagett
Celeste	Gertrude Astor
Ching	C. Norman Hammond
Wang	William Carroll

WESTCOTT and Stellar are in the underground passage, with the water rapidly rising about them. Enright, Lacey, Celeste and Wang are in Wang's office watching the glass tube that indicates the flow of water in the tunnel below.

As Westcott and Stella are about to resign themselves to their fate, the Lion Man appears, opens a trap door and lowers a rope to them. With the aid of the rope Westcott and Stella climb up to the end of the tunnel, on a steep hillside. A rope ladder leads below, and Westcott goes down this. After Stella has started down, Westcott looks up and sees a Chinaman, hacking the rope ladder. A bullet from Westcott's gun kills him.

Satisfied that Westcott and Stella are dead, Enright, Celeste and Lacey leave Wang's office, intending to return when the water has receded to obtain the will from Westcott's body.

Westcott and Stella come to a house where they ask permission to dry their clothes. Ching, who is one of Wang's hirelings, welcomes them, but when he hears them discussing Wang, he phones his master.

The Sheriff and his men have taken Wang prisoner, but with a doped cigarette Wang overcomes the jailer, and returns to his headquarters in time to receive Ching's phone. Wang instructs Ching to dope Stella, and he will send some men for her.

Westcott has left Stella to obtain some dry clothes and to notify the Sheriff of his experiences. Ching offers Stella a complete Chinese costume, which she dons. He also serves her with some tea, which renders her senseless. Wang's men call, and Stella is placed in a hamper and carried back to Wang's place. Enright, Lacey and Celeste come to Wang's place and are amazed to learn that Westcott and Stella are still alive. They proceed to Ching's house, to await Westcott.

Indignation runs high against Wang and a mob is formed to lynch him. The Sheriff begs Westcott to assist him in holding them off, not having discovered that Wang has escaped.

While awaiting Westcott, Enright discovers the Cavendish will, Stella having placed it under a rug for safe keeping. Lighting a match, Enright touches it to the envelope containing the will, telling the others that he is going to destroy it forever.

At Wang's place, Wang sells Stella as a slave girl to Hong, a wealthy old Chinese. As Hong enters, Stella, somewhat revived, and learning that she has been sold into slavery flees into another room. She locks the door, but as she steps back away from it, from a Chinese Buddha, two powerful mechanical hands, clutch her tightly about the neck.

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in

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JOSEPH DE GRASSE

DOROTHY PHILLIPS
in

"A SOUL FOR SALE"

"SIRENS OF THE SEA"

with
CARMEL MYERS, LOUISE LOVELY and JACK MULHALL
Written and directed by
ALLEN HOLUBAR

ELAINE HAMMERSTEIN
in

"THE CO-RESPONDENT"

by
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RALPH INCE

FLORENCE LaBADIE
in

"THE MAN WITHOUT A COUNTRY"

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in

"THE PRICE OF A GOOD TIME"

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MILDRED HARRIS
in

"THE DOCTOR AND THE WOMAN"

from the novel "K" by
MARY ROBERTS RINEHART
Adapted and directed by
LOIS WEBER

MILDRED HARRIS
in

"FOR HUSBANDS ONLY"

by
G. B. STERN
appearing in Smart Set
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LOIS WEBER

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RUPERT JULIAN
in

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E. J. CLAWSON and RUPERT JULIAN
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in

"WHEN A GIRL LOVES"

Written and directed by
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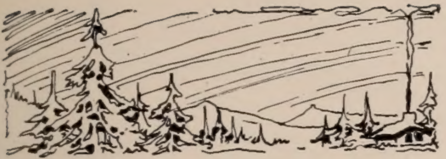

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